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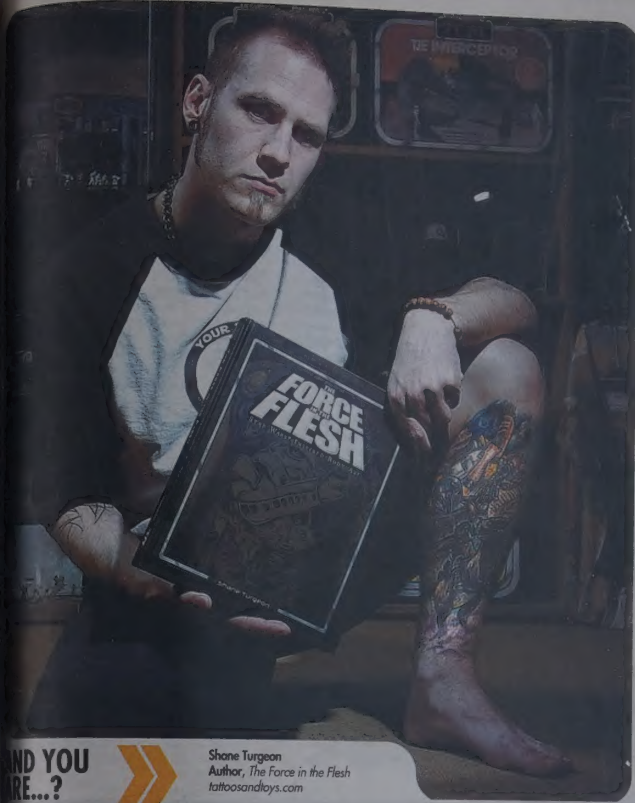
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AND YOU
RE...?



Sharon Thurgon
Author, *The Force in the Flesh*
tattoosanddays.com

Jack is about Star Wars fans with Star Wars-themed tattoos. What came first for you, Star Wars or tattooing?

My Star Wars. I was into the films as a kid, grew up in that era, and I started getting Star Wars memorabilia in 1991. I was 13, I guess. And it hasn't really changed since then.

How did you discover this subculture of Star Wars tattoo fans?

Around the time I got my first one, like I guess... I had read an article in *Star Wars Insider* magazine before that so I knew there were out there, I'd seen them in other magazines and places like that, but I wasn't really anywhere for people to see them all together and show them off. It

was very sporadic. So around the time I got my own, I was working for a now-defunct Star Wars website, and picked it up a little bit. We didn't have a whole lot of hits, the Internet was still new, so it wasn't huge. That site crashed and I relaunched the tattoo stuff in 2002, and it just exploded.

Are there artists who specialize in Star Wars?

I wouldn't say they specialize, but there are a lot who are huge fans who would prefer to do them all day long if they could.

Do you have any tattoos that aren't Star Wars-themed?

I have a Star Wars calf sleeve on one leg. Yoda. I have a GI Joe calf sleeve on the other, and I'm working on three quarter

sleeves right now that are totally unrelated. What's your favourite movie?

The Empire Strikes Back. I mean my whole calf sleeve is themed for *The Empire Strikes Back*.

Favourite character?

Yoda.

So, does George Lucas know about this?

They're aware of the tattoos and all that being a phenomenon. I have friends at Lucasfilm who are very supportive about everything, that said, the book isn't licensed, but we're hoping that because we've done it in a very tasteful manner and we have such a good relationship that hopefully no one gets sued.

MATTHEW HALLIDAY
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Publisher

Gord Nielsen
gnielsen@see.greatwest.ca

Editor

Kevin Wilson
kwilson@see.greatwest.ca
(Film)

Assistant Editor

Matthew Halliday
mhalliday@see.greatwest.ca
(Theatre, Books)

News Writer

Angela Brunschot
abrunschot@see.greatwest.ca

Staff Writer

Zoltan Varadi
zvaradi@see.greatwest.ca

Art Director

Chul-Ahn Jeong
cjeong@see.greatwest.ca

Assistant Designer

Jeff Weber

Sales Director

Dan Barnes
dbarnes@see.greatwest.ca

Sales Consultants

Samantha Hann (South)
shann@see.greatwest.ca
Sandi Lamm (North)
slamm@see.greatwest.ca
Marcus Alexander (Special Projects)
malexander@see.greatwest.ca
Jan Prolic, Magazine Network
janprolic@see.greatwest.ca
(416) 538-1584

Classified Advertising

Marina Brinsky
classifieds@see.greatwest.ca

Listings Editor

Fawnda Mithrugh
fmithrugh@see.greatwest.ca

Distribution

Marcus Alexander
Assistant: Shane Bennett

Production Editor

Sandra Edwards

Production Team

Barb Polakowski, Christina Haggitt
Lori Mitchell, Kris Beardsworth

MORE TRANSIT TRASH-TALKIN'

Read with much interest the article by Angela Brunschot ("Show Transit Some Love", Issue # 697, Apr 5-11).

I would like to say her second suggestion (main line bus routes instead of transit centres) could be improved on in a very cost effective and user friendly way.

Just REMOVE those timing points on all major routes.

I used to commute 100 blocks to work from just north of Southgate to the West end. It took me 75 minutes using ETS (45 minutes on a crappy bicycle or I could go by car in 20-25 minutes).

Why so long on ETS?

Because:

1) The buses I used would pause so often and so long! About 35 minutes or so out of the 75 minute ride.

2) The buses would go artificially slow to make sure they were not running too hot (getting to timing points too fast).

Here's a list of the approximate pauses built into my route:

Route—Intersection—Waiting time

9—109St/Whyte—5-7 minutes

9—101St/Jasper—10

3—101St/107 Ave—3

3—124St/107 Ave—5

3—124St/118 Ave—3

3—156St/118 Ave—3

I think you could chop this example commute down to 40 minutes or nearly 50%!

How? Have the buses simply go from one end of route to the other taking time only to drop off and pick

up riders with no pauses for connections!!

Advantages? Faster rides. This would lead to more ridership which could lead to more bus frequency.

Bus drivers could take a break at each end of their runs. It would not matter when they got there. ETS inspectors would merely have to assure themselves that buses travel safely and quickly—only taking and dropping off riders and carrying on. For the city budget, the admin could also stop using supervisors to monitor for timing point infractions (which seems so crazy since don't we want bus commuting to be faster? Isn't that what the people want?)

Claude de Blais

Last week's cover story was excellent and as a public transit advocate, I agree with many of the benefits of public transit in reducing urban sprawl, streamlining routes and keeping the electric trolley system.

The main problem with transit is that the costs are rising several times faster than revenues. Raising fares is a double-edged sword that cannot keep pace with double digit cost increases without deterring customers. The article states that "Last year, transit ridership went up 5 per cent but funding only increased by 2.5 per cent."

According to the Office of the City Auditor, operating costs are rising at an ever increasing rate, averaging 9.2% / year, and the Tax Levy is increasing 10.5% / year. Capital costs have risen some 22% / year (from \$46.2M in 2001 to \$126.2M in 2006)

Combined operating and capital costs for 2007 are \$382.6 million which is 24.8% higher than the 2006 budget of \$306.6 million.

The Auditor also states that shared services add another 25% to those total costs. The Transit Department receives 16.5% of the City budget and 57% of the Transportation budget, yet has been a stagnant 9% of the Edmonton transportation needs.

Clearly these costs are not sustainable and serious changes must be made to improve service and contain costs. ETS is sucking so much funding, there isn't enough money left for more police officers, ambulances, snow removal, pothole repair, neighbourhood infrastructure rebuilding and many other services. More public input is required to determine what type of transit service users want and what types of system we can afford.

Eric Baumgartner

Member of the Advanced Transit Association

METRIC MUDDLE

There's a potentially dangerous error in Issue #698's "And You Are". When scuba diving, pressure increases at a rate of 1 atmosphere every 33 feet, not 33 metres. If you want nice round numbers, use metres all the time, since 10 m = 1 atmosphere.

Ashley Zinyk

THE ANGRY LIEUTENANT

Your attempt at satire about the Vimy Commemoration fell flat

("Support It Like You Mean It" 12-18 April 2007).

I couldn't help but guffaw at the part where you, the left-wing pussy fart, challenge all comers to slap it on the table and enlist!

OK then, here's a challenge for everyone in the trendoid "let's-all-hold-hands-together-and-ban-war-forever" camp: Come up with a practical solution as to how we go about withdrawing from Afghanistan.

Haven't heard one yet, doubt that I ever will, as that would mean you would have to cut through all your ad hominem histrionics, moral posturing, and adolescent authority complexes to get to the heart of the matter.

And if you sincerely want to get to the heart of the matter, go test your ideas about withdrawal by actually talking to the Canadian military families who've lost someone in Afghanistan. Try it. You just might learn something about courage, what Vimy means, and what the Canadian military and its ethos are all about.

Jay Willis, Lt(N) (Retired)

ESCALATOR ETIQUETTE

Now I know that the whole purpose behind escalators is to give people a rest from taking the stairs—and I appreciate that. I realize that an elderly or disabled person, or someone with kids, might not feel inclined to go barreling up an escalator. What I don't get is why so many able-bodied people seem to just stand there. It's not a ride, is it? I don't get it.

My second point is, and I'm sure many of you can relate to this, I've been in a hurry to get somewhere and you have to use an escalator. It's full of people? I always think of an escalator as a road. The moving traffic should stay to the right hand side of the escalator. In that way, those people who are in a hurry or who have places to be have a way to quickly go up the left side.

Maybe it's just me, but in a paced world, with people always saying that they don't have time to get things done, why do most people just stand there on an escalator instead of walking up their respite during a hurried day? If so, I can think of many ways I would rather do to take a break from a crotchety old man with nothing to do but complain. I don't do it to sound that way. I'm an old. I did, however, recently quit smoking. So that may explain the hard edge.

CH

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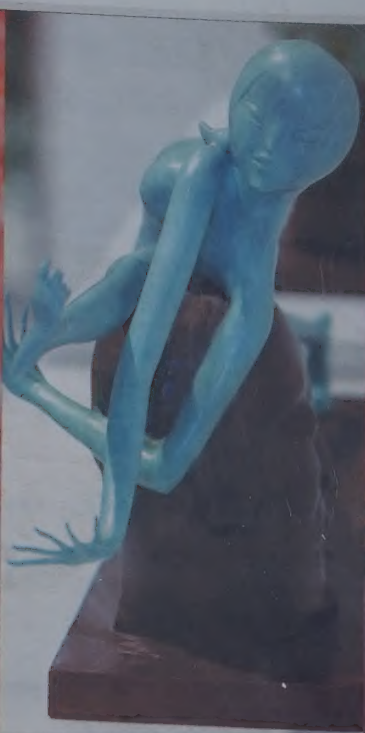
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THURSDAY, APR 14 Art from the China Sensation exhibit at the Art gallery of Alberta: (L-R) Guoqiang Zhang's *All Corners of the World*, Xiang Cheng's *The Outflow of the Soul*, Mingjing Zhang's *To Be or Not to Be #10*

IT WITH A WHIMPER

ONE OF HER LEAST CONTROVERSIAL MOVES SINCE HER grand start as a Conservative federal MP in Newmarket, Belinda Stronach has announced she will not seek re-election.

Instead of being remembered for crossing the floor and joining the Paul Martin Liberal government in the spring of 2003, she should be remembered as the MP that did the least to help power and influence.

In the media was overly obsessed with her shoes, hair, and her relationships. True, her walk across the floor to the Liberals cast in an entirely different light because of her references to her as a "puck bunny" or "daddy's little girl" during a debate.

She also had every advantage—wealth, prestige and a large family. She rubbed shoulders with the rich and famous. She possesses a star power ability to draw publicity as a former elected woman. *Time Magazine* named her as one of the most influential people in 2004. Yet she did little with her power, besides two unsuccessful runs for the leadership of the Conservatives and the Liberals.

But she was unapologetic about her enthusiasm for sex. Male politicians artificially represent themselves as sexless, like Margaret Thatcher—but she embraced her randy side.

Is there anything better than sex? Let's face it. I don't sit at home on Friday nights. I'm single, what do you expect me to do?

be—a hermit?" she asked author Don Martin.

But Canadians didn't expect her to live like a nun. The public did expect her to sit home and do her homework. We expected hard work to justify her high profile.

The honourable member should take a good look at the obituaries for June Callwood for an idea of what she could (and should) have striven for. Callwood spoke up at every opportunity for those who didn't have a voice.

Let's hope Stronach leaves politics to those who actually have something to say.

HANDS OFF OUR WATER

THANKS TO THE COUNCIL OF CANADIANS, WE'VE RECEIVED another warning about U.S. designs on our fresh water.

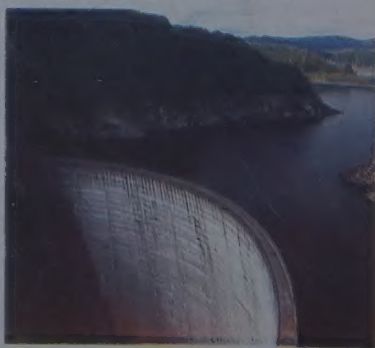
The group discovered a behind-closed-doors initiative called the North American Future 2025 project, which will take place in Calgary on April 27. The U.S., Canadian, and Mexican governments are involved as a part of bigger discussions on integrating security measures and environmental laws.

Besides the obvious caution Canadians should have regarding any trade agreement with the U.S. after NAFTA, entering into discussion on the trade of water is dangerous because, of course, we need our water.

The Alberta government has already placed moratoriums on water licenses for the Bow and Oldman Rivers. Both the provincial Liberals and NDP have called for an end to the use of fresh water in oilsands development and a ban on bulk

water sales.

While there is some awareness of the scarcity of water in Alberta, we're still seeing controversial uses (like, for example the mall near Rocky View that appeared to have a deal with the government to draw water from the Red Deer River).



THE UNBRIDLED MARKET IS NOT WORKING FOR THOUSANDS OF PEOPLE."

— NDP housing critic Ray Martin, discussing why the government needs to follow its own task force's recommendations on affordable housing.

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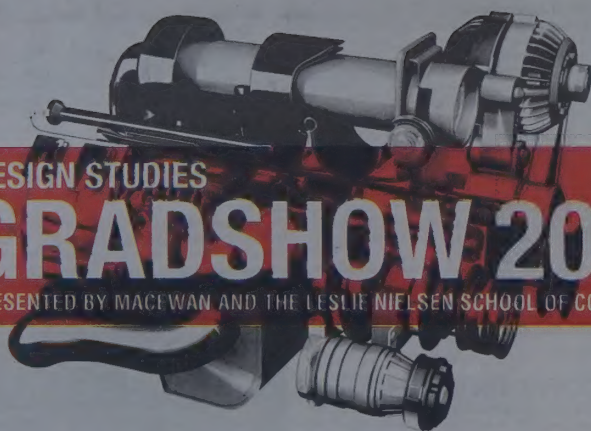
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Dense about density

Edmonton's sprawl eats our food future

REMEMBERS WHEN MOST OF now Edmonton was farm-

grew up with this city and never it when it was less than 100 people. I remember when Albert Trail was a gravel road when Jasper Place and Beverly were separate towns," says the now retired potato farmer. The Edmonton area boasts rich farmland on the prairies, has enjoyed good rainfall and a longer growing season for crops, he says. The Capilano and Highlands neighbourhoods now some of the best farmland on the prairies. In an effort to protect the north end of the city, he found and now chairs TOP (The Northern Edmonton

THE DENSITY FACTOR

The city has made gestures to curb sprawl. Greg Barker, co-ordinator of the city's smart growth plan, recommends the city build a minimum of 30 per cent of new growth within existing neighbourhoods.

"Changing the way the city grows doesn't happen overnight. What we want to do is lay the groundwork for that to happen," says Barker.

But Edmonton has a lot of catching up to do. Although the city ranks 6th in terms of population, we are 22nd in terms of population density among Canadian cities, according to Statistics Canada. E-town's Wikipedia entry even singles out the city as having one of the lowest population densities of any big city in North America.

Still, city councillors face consider-

able political pressure against high-rise apartment buildings. Many residents in mature neighbourhoods are frightened new developments will produce more traffic, ruin their sunlight and ultimately hurt their property values.

Visser has focused his attentions on the province, where he says a philosophical resistance to infringing on property rights has stalled any real moves to protect agricultural land. "I don't expect that things are going to get any better. With the rate of growth in this province, we are just going to see more and more agricultural land taken up."

Other provinces have created legislation protecting farmland. B.C. created the Agricultural Land Reserve in the 1970s. Ontario recently followed suit and stopped development on the Oak Ridges Moraine, an environmentally sensitive area in the south-central area of the province, with their Green Belt plan.

As for Visser's farm in the northeast end, it's already been annexed by the city. There's no development yet, and he and his son Paul now farm the land. Visser's not sure for how long.

ANGELA BRUNSCHOT
*Statistics Canada 2006

gricultural land is more than just real estate, it's a public resource."

JIM VISSER, CHAIRMAN OF TOPSOIL

ation to Save Our Land) in the 1970s when the city annexed the north end, including his farm. He's also vice-chair of the Land Conservation Society, works for land preservation in the province.

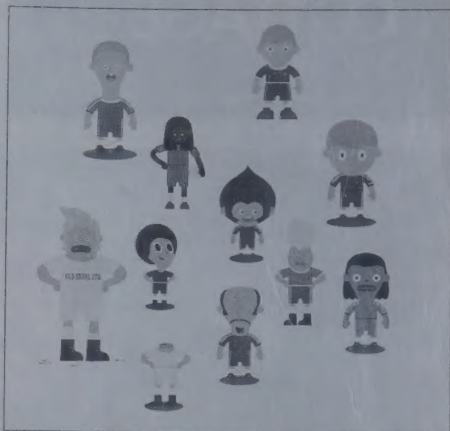
Visser can't turn back clock, nor does he insist that the would still be farmland. He just to save the best of what's left. To keep eating up our land," Visser. "Agricultural land is not just real estate, it's a public resource. We can't treat it as a commodity to be bought and sold and for profit in the market without also recognizing that the basis of supporting our

growing awareness of environmental and demand for local food, he Edmontonians would back legislation that preserves agricultural land.

Changing the way the city grows doesn't happen overnight. What we want to do is lay the groundwork for that to happen."

GREG BARKER

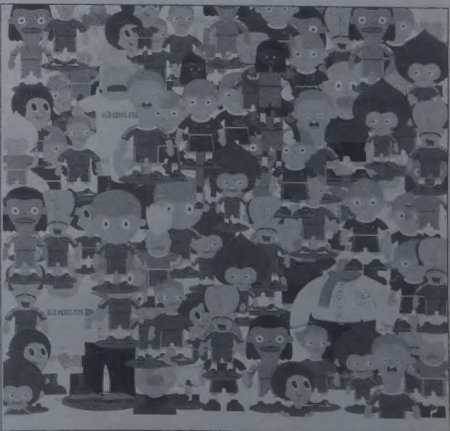
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Comforting the comfy Our media isn't bigoted: it's merely dumb

ONE THAT AFTER COVERAGE OF ceremonies commemorating Canada's victory in the Battle of Vimy, our TV networks had turned the microphones to people saying that Vimy had never happened or who argued that Canada's flag had not displayed heroism, and that war memorials across the country should be removed, perhaps on racist grounds.

Imagine that in covering tots during a Santa-Led parade, or the activities of a Christmas charity, equal media space was given to persons deploring the theft of Santa Claus and the corruption of pagan gods. Even better, imagine a St. Patrick's Day parade interrupted by a local Orangeman's commentary on the impossibility of reconciliation between the servants of the devil pope.

Hard? Well, unfortunately not ridiculous for the same things to happen in other contexts. The idea of objectivity in journalism is a tricky one. In a liberal democracy, most of the time the independent media that we rely on, strive for truth, and give voice to unpopular opinions to challenge the mainstream. Objective, such "balance" falls heavily against minority or marginalized groups, while failing to comfort the comfortable. The scenarios mentioned above would never appear on North American television in any of our major news programs.

NOW, SPEAKING FOR THE MARGINALIZED... When CTV covered Sikh community Vaisakhi celebrations in Surrey earlier this month, discus-

sion of the holiday's meaning took a back seat to the ranting of one Robert Ephraim, a fundamentalist Christian from Belingham, Washington.

Raising a zealot's standard my-religion-is-better placard, he screamed at participants to abandon their doomed and wrong religion and come to Jesus. (There is a huge news story coming out of the Surrey event about the political activities of its organizers, but that aspect only reached the national media ten days later).

Mention of a lone protester might be valid, but providing his psychodrama close to equal time with the main story was exploitive. And they didn't even mention Ephraim's

bread and butter of the TV networks. But I believe there is a deeper layer to this story. CTV's "news judgment" in this case reflects a bias that does not accord the religious celebrations or even the basic dignity of a minority community the same respect automatically given the majority.

It's not just CTV, of course, and I could just as easily have selected an example from any other TV newscast out there.

Global Edmonton, for example, displayed a similar approach to "balance" in its recent coverage of gay publication *out* traveler's choice of Edmonton as one of the "coolest" LGBT destinations in the country. A city official and a gay community

CTV's "news judgment" in this case does not accord even the basic dignity of a minority community the same respect automatically given the majority.

representative were each interviewed and they cheered the prospect of more pink tourist dollars flowing into this city. But the story concluded with an interview with an anti-gay preacher alerting us to the risks of being too welcoming to perverts.

I'm terribly naïve, I know. Sensationalism and freak shows are the

AN AGENDA OF COMPLACENCY

Why was this necessary? The story wasn't about conflicting religious views on homosexuality, politi-

cal or legal struggles over gay rights or anything of the kind. It was about the cultivation of a lucrative tourist market, full stop.

One could also point to CBC's coverage of the Holocaust Denial conference in Iran last December. CBC meticulously relayed the views of event organizers and supporters as though they represented a credible alternative to historical scholarship on the most documented by the perpetrators, in fact event in world history.

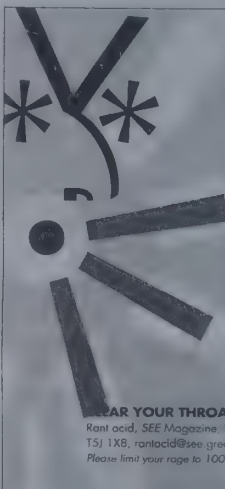
I don't mean to attribute to malice that which can be adequately explained by stupidity. I doubt most news organizations set out to undermine cultural diversity or respect for minorities and their communities. I

think the problem here is ignorance and tone deafness, not a malevolent agenda. It's a widespread mindset at work, which marginalizes more through apathy than through hatred.

But yes, I believe we have a right to expect more. The conflation of freedom of speech with the abdication of responsibility, or the absence of sound judgment.

New outlets make editorial comments by choosing what to cover, whose opinions to solicit, and whose to ignore.

They lend legitimacy to those voices they provide a platform, a power they don't appear to take very seriously—unless its exercise would offend audiences they value.



RANT ACID

PEE BRAINS

Something must be terribly wrong with the beverages being served in the Whyte Avenue bars. I fear this is the root of anatomical and biological changes occurring within the males frequenting these establishments. Clearly Edmonton men are pregnant and in their third trimester. Their bladders are the size of peas. No, I stand corrected, their testes are the size of peas. No real man would have to stop one block off Whyte to urinate on my fence, garage, and vehicles. Come on, you losers. Suck it up, hold your piss, and use a washroom. Or are you avoiding urinals because you didn't see it proportional to your pea sized testicles?

Pissed off

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I BET YOU'VE SEEN A LOT OF COOL things in your life, right? Crazy accidents, others holding hands, dogs levitating, whatever. But trust me on this, you've never really seen *anything* till you turn a corner and right in front of you a hobo is taking a fucking shit in a newspaper box, broad daylight

The satire of the event canned me so quickly I screeched in my tracks before crossing the street with several small oh-gods. At once marvelous and tragic, my emotions barfed all over one another with greed and giddiness. "Behold!" they laughed and wept. Ever before, such keen random satire?

Lately, there have been so many "news" poopers popping up, which is what this article's eventually going to be about. But just bear with me, let's savour this moment together first.

I have a couple bums living in the neighbourhood, maybe because we've put out thousands of dollars worth of mostly empty bottles, probably not. But this was an especially wretched human being, race utterly undetectable. Sometimes he's just laying in the middle of the sidewalk near the park, screaming, "I don't care if I fucking die!" Other times he seems quite composed, sitting at a bench with friends, draining another 45 from G 'n' R liquor which, by the way, stands for Guns 'n' Roses.

Like any living thing—except hypocrite cops breaking their laws, and, I suppose, sexual predators—I have no problem with this person as a background detail. In fact, compared to joggers in superlame outfits or salon-streaked hairdo moms pushing sidewalk-jamming giant baby carriages, I'll take the honesty

HIDDEN NINJA
FISH GRIWKOWSKY

of a public drunk every time. But for
■ second there, filthy jeans pulled
down with his terrible ass wedged
into an orange 24 Hours dispenser,
it's like this dude took control of my
life for decades, like when Jean-Luc
Picard got married and learned how
to play a flute. But this was real. One
of the most real things I've ever
stared at, including Brent Oliver
pulling out his glass eye and "look-
ing" around onstage at a concert.

But let's move on, I give. This wretched malty-anus fusion with one of our three new commuter dailies, in a city where pretty much everyone drives, struck as ridiculously poignant. Compared to the ambitions of the noble newspaper men of old, all drunks mostly dead,

They don't really get that a commuter paper can't thrive in a city that barely uses its LRT, no matter how many of them you throw at the lunch crowd.

the extreme last of whom are being bought out and outright fired by panicking corporate shitsuckers in the east daily, these emergent and gossipy totems of the death of the literate urban human are indeed perfectly used as hobo toilets. So thanks, Mr. Heartbreaker, for that. These journals that want you to know mainly that H&M is now open and Infusium should be in your hair are pretty much entirely regurgitated,

centralized attempts to win back readers from the Internet. The site is so mainly with pictures of sassy Paris Hiltons, wrapped in a thin onion-skin of 300-words-or-less local content. Above all, though, it's me sad for admittedly selfish reasons.

The only thing I fear about the future of this market is the simple fact that local lives are being torn down to make room for a second thought by phallists. There is no other word for it—in Toronto, Montreal, Quebec who, again, don't really need it. That a commuter paper can't thrive in a city that barely uses it is a sad fact. No matter how many of them you throw at the downtown lunch crowd, *Metro* even listed all the other papers it occupies in an ad... but torpedoes in Edmonton!

I now know truckloads of the downsized from the last few years, some of them terrible columnists. The white middle class is being squeezed worse than, say, those born in

ghettos or war zones, others [are] folks who just didn't see the end coming.

But for them all, "fuck you" to those owners who decided—and will continue to decide—the winning business model of the com crash is worth repeating. Serious journalism—and I've been serious—is in real trouble around here.

But I digress. We were talking about feces. When I told this to my friends, every one of them asked to take a picture. Frankly, I had to do it in a stroke of rare integrity. I did it, thinking also of the poor roach that had to clean up such a wonderful metaphor.

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THINGS PAST

James DeFelice and Sue Huft explore the experience of Alzheimer's

Love lost, and lost again

Theatre Network explores the toll of Alzheimer's

CLOSER AND CLOSER APART

by Eugene Stickland. Directed by Bradley Moss. Featuring Julien Arnold, James DeFelice, Sue Huft. Until May 26, 8 pm. Roxy Theatre (10708 124 St) Tickets: \$23-\$25, \$18-\$19 students/seniors, tronsquare.ca or 420-1757.

EUGENE STICKLAND'S *CLOSER AND CLOSER APART* is getting more and more prescient with time, says actor Julien Arnold.

"Eugene's first version of the play

in 2000, a one-act show for Calgary's Lunchbox Theatre, was based on his personal experiences with his mother's battle with Alzheimer's Disease," Arnold says. "Since then, given the aging of the population, the rate of Alzheimer's is rising, and his play has now become much more of an issue play and more and more topical as so many more Albertans live with this illness."

A prolific and popular play-

wright, Stickland's previous works produced in Edmonton include *Midlife*, *Guide to Morning*, and *Excavations*.

In *Closer and Closer*, Arnold plays the caregiver son of a renowned architect (played by James DeFelice) hard hit by the degenerative illness, clinging to details of his life scrawled on scraps of paper, and increasingly lost in a city he helped build.

"Alzheimer's isn't like any other illness in that it affects your ability to function on an emotional level," Arnold says. "My mother passed away of cancer eight years ago, but she was still herself to the very end and the world she lived in was still the same. With Alzheimer's the world around suddenly becomes strange and frightening... My character in the play talks about loss of memory being different from per-

"With Alzheimer's the world suddenly becomes strange and frightening."

JULIEN ARNOLD

son to person as well. The other one of those persons particularly hard hit by Alzheimer's is your mind—because he had one of those orderly minds—which is kind of like a deck of cards built into a house of cards. You pull one card and it all collapses."

Another powerful family scene in the play addresses, says Arnold, the tension between child and parent, the care of the ailing parent.

"In the play, Sue Huft plays the sister," he says, "a woman who lives in Vancouver and flies in and out of Alberta to see her father. A complex character who is watching her father on a day to day basis. Her daughter has a totally different connection with him which means she has very different ideas about those life and death decisions that need to be made. These are the issues that can break families apart."

Arnold says his character is a relatively new addition to the play, which started its life in 2000 as a two-hander between daughter and father.

"Because of that big change in structure of the play, it's very like working on a new work. We been lucky because Eugene has been a big part of the process and one of those writers who communicates well with actors and directors."

GILBERT A. BOUDREAU

Drowning on *The Water's Edge*

MZD attempts staged installation

WATER'S EDGE

Apr 19-21, 8 pm. Transalta Arts Bams (10330 Ave.) \$15, 420-1757 or tronsquare.ca

WHILE A HANDFUL OF POIGNANT images peppered Mike Zero Dance's staging of *Water's Edge*, the majority of the "dance" felt reminiscent of a dying fish flopping around, suffocating out of water.

Perhaps that's the point that dancers/choreographers Carrie Morita and Theresa Dextraze were trying to make. Based around themes of water and concerns over its depletion, the show progressed through several scenes, each signifying

ing a facet of water's nature.

The set evokes the obvious theme: Two large bowls of water flank a centre-sweeping lace curtain, a stack of empty plastic bottles is piled around a platform in the upstage corner. As the show begins, a silent Don Ross stands on the platform and pours water from a bottle into a drinking glass. The dancers start sending and gliding in tandem, their arms looped through long white sleeves—seemingly handless. Tim Folkmann's video montage projects a rippling, shifting tide behind the ebbing dancers. The glass bowl sitting atop a pedestal radiates light

from below, hiding a camera that interactively layers images of the dancers onto the screen as they bathe, dipping their hair and fingers in the water.

It's after the video-trickery fades from the forefront that the act dries up. The amorphous soundscapes by Ross (clarinet) and James Carson (piano) fill in and out, mimicking the dancers' interdependent Pilobolus snapes, before the pair are shrouded by the falling lace curtain. Enter Morita as the dying fish, flopping out from beneath the lace "ocean." The concept might have worked, had the scene been kept to a merciful

two or three minutes, but it went on and on and...well, let's face it, no one wants to watch a fish suffer that long. It's a vexing moment when contemporary dance departs from choreographed, polished movement, and instead tumbles into a mish-mash of spattery, senseless improv. That's when the ubiquitous jokes about the incomprehensibility of "interpretive dance" start up.

As committed as the dancers were, the choreography seemed more haphazard than deliberate. The performance reflected more qualities of a collaborative installation piece than a staged stage show, where an interactive walk-through could have left a more tangible impression.

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Was MacBeth just drunk?

Shakespeare and Verdi's cautionary tale

MACBETH
Giuseppe Verdi, Edmonton Opera, Directed
by Michael Cavanagh, Featuring Jason
Howard and Brenda Harris, Jubilee Auditorium
(Admission: Apr 21, 8 pm) Apr 24, Apr 26 at 8
pm, Tickets: 451-8000, or www.ticketmaster.ca

MACBETH IS THE ULTIMATE TWO-
act opera classic.

Written by Giuseppe Verdi, one of
the masters of the form, and based
on the equally masterful bard's play,
Macbeth, which closes out Edmonton
Opera's 2006-2007 season, is "a
highly romantic melodrama by
a great plebeian composer that can
be described as grand," says
critic Michael Cavanagh.

Verdi was both a musical genius,
an accessible composer whose
music has been loved for almost two
centuries—and for that we may
thank in part, the grandiose nature
of his work.

This is a big opera about big
things happening to big people,"
Cavanagh says. "It's the original
horror story."

First produced in Edmonton for
the first time in 28 years, Verdi's
opera is based on the 1606 play
by Shakespeare which in turn tells
a mainly true, blood-soaked tale
of 11th century Scottish king,
Macbeth, his short-lived and highly
able fictional counterpart, the
Queen Macbeth ruled Scotland for
years and was a "wise and just"
ruler. Although he did get his throne
by killing the real-life Duncan, says
Cavanagh.

The play set in a time of great
travail written by Shakespeare as
William James I right after the Guy
Bane debacle," says Cavanagh.
Verdi sought to reassure a nervous King
Edward after a gigantic coup attempt,
and documents the cycle of
madness unleashed by
Macbeth and his wife's killing of the
real Scottish King Duncan and
taking the throne.

Macbeth was the descendant of
the figure in the play fore-
told by the witches to be the father of
the "King of Kings").

Ultimately, both the play and
Verdi's versions of *Macbeth* are cau-
tionary tales about the folly of upset-
ting the natural order of kings,
Cavanagh says. And as for his own
opera, the director, he's been wanting to explore
the complex politics and
drama, avoiding a simplistic good
vs. evil take on the tale.

It's about a couple that do
the wrong things, but they aren't mon-
sters," he says. "They honestly
believe they are doing what they feel
is right. Macbeth [the man who
eventually takes the throne after
Duncan is killed] is an oily politi-
cian who doesn't really deserve to be
king. Macbeth does have a real
reason."

Macbeths undertake a series
of actions that they see as a means to
achieve what in reality it's a means to

a bloody beginning. This is a play
that is ultimately about the good and
evil in all of us."

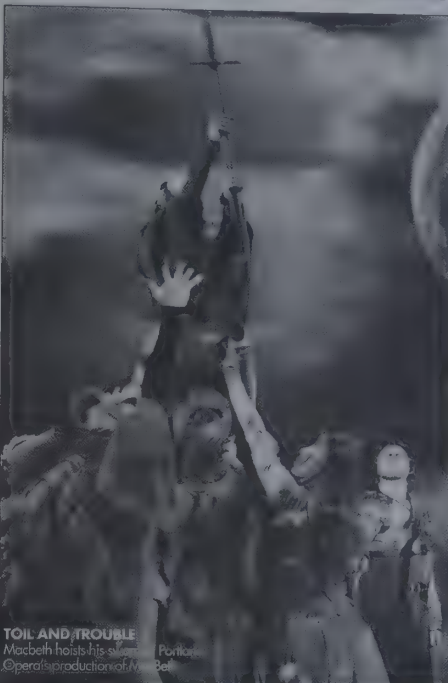
The couple in question are being
sung by the highly acclaimed Jason
Howard and Brenda Harris.
(Howard was last seen in these parts
in Edmonton Opera's production of
Bluebeard's Castle and *Erwartung*.
Harris was recently the star of the
Portland Opera's *Norma*.)

Cavanagh is also going out of his

way to give every aspect of the play,
including the famous supernatural
bits like the witches and ghost, as
much veracity as possible.

"I'm certainly trying to give a
logic to everything in the opera.
When Macbeth sees the ghost, for
example, you realize that he's not
sleeping for days and has been drinking
heavily. These are perfect conditions
for a hallucination."

GILBERT A. BOUCHARD



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Macbeth hoists his sword. Portland
Opera's production of *Macbeth*.

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From Dylan to Distortion

Charlie Quintana has been there, done that, and more

SOCIAL DISTORTION

With Hate Kate and The Black Halos, Sun, Apr 22 and Tue, Apr 24 (sold out), Edmonton Event Centre (WEM). Tickets, 451-8000

CHARLIE QUINTANA FIRST WENT ON tour at the tender age of 14, traversing his native Texas and New Mexico opening for Steppenwolf.

"It was probably a terrible band,"

he guffaws in retrospect, unable, or perhaps unwilling, to recall his first group's name.

"I'm sure we did a lot of Uriah Heep covers—God knows what songs—Free, Led Zeppelin. We had one or two originals. They probably weren't very good."

At 16, Tito Larriva, a friend of his older sister, flew the El Paso native

out to Los Angeles to sit behind the kit for a performance by Larriva's band The Plugz, considered to be the first all-Latino punk rock group, at the legendary Whiskey A Go Go.

Afterwards, Quintana opted to stay on with the group in California, taking the first steps in an amazing 31-year drumming career—even more amazing when you consider he's only 45—that's seen him play with the diverse likes of Bob Dylan, former GNR guitarist Izzy Stradlin, alt-country rockers Cracker, Joan Osborne, and, coming up on almost a decade now, Social Distortion.

Although he says his family was supportive of his pre-adult ventures into the music biz, Quintana can't fathom the thought of having his own daughter take the same path.

"Oh my god, I can't even fucking imagine," he says. "She just turned 18 and is picking colleges. I've got to be honest with you, it's killing me. You spend so much time on the road, because you know, I'm supporting my family. I feel like she's had a dad that's been in and out of jail, you know what I mean? Even though I have not ever been in jail... but there are sacrifices, man. There are sacrifices for everything."

Such as leaving his native soil for a better life for his kids; Quintana, who's been married for 20 years to an Edmontonian (yes, he plans on visiting the in-laws when the band touches down here), relocated from L.A. to Vancouver 15 years ago, though he's retained his American citizenship and place to stay back in the States.

"No traffic, clean air, crime is rela-

tively low, it's not Los Angeles..." Quintana says of the reasons for the move. "Actually, I should have started with that—it's not Los Angeles."

Still, when the City of Angels comes calling—or more precisely, when Social Distortion founder/vocalist Mike Ness calls from L.A.—it's in the form of punk rock siren song that Quintana can't resist.

The venerable band (they've been around since 1978) routinely sells out tour date after tour date even without a new CD in tow (as they've been doing on this latest stretch; "It's been that way since I joined the band," marvels Quintana, "It's a machine.") That combined with Ness' songwriting stew of old school punk and Americana roots, helps keep things interesting for their veteran drummer.

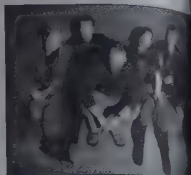
"Mike was fortunate in that he never limited himself to straight-up punk rock. When [the honky-tonk influenced lament] 'Ball & Chain' came out, people said, 'That's not punk rock,'" says Quintana. "Hey buddy, fuck you—listen to the lyrics." Just because it's not down your throat, that's a punk rock song. "Story of My Life" is sheer fucking poetry, and it's not some crazy, fast song."

"There's so much variation in the Social Distortion sound that it doesn't get boring. I don't think I could find myself joining another band, other than X, who I just worship. But I don't think I could play with anybody else. Social D just has so much in it—I feel very satisfied."

ZOLTAN VARADI

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FRONT LINE ASSEMBLY

■ Fri, Apr 20, New City Suburbs
21 years in the running, Canadian techno/Energiizer Bunies Front Line Assembly gather up their respective parts, including touring members Bill Leeb and Rhys Fulber, for another tour. The black-clad masses at church of New City surely await in anticipation.



INTERPOL

■ Mon, Apr 23, Edmonton Event Centre
Pre-book your nostalgia for the heyday of the '00s now (if you can still get tickets), 'cause when historians look back on the decade, Interpol's albums will make compilations packages, not the other way around. The defining act of this era, NYC Joy Division revivalists are sure to be on that list along with the Strokes, the Killers, etc. And you'll love the music and the band's style and the band's laugh and laugh...



MARK ROBERTSON

■ Tues, Apr 24, Powerplant
Kid Koola six-string collaborator and Bullfrog Mark Robertson embarks on a career of smooth, soul-funk grooves. out Jamiroquai.



THE RAVEONETTES

■ Thu, Apr 26, New City Suburbs
The New York-based, Copenhagen spawned group return to town, leaving the excess baggage of the previous section behind. Band leaders Sharpe and Sune Rose Wagner are in the mix, spreading their feedback mélange of rock, shoegaze and the Shangri-Las with a heavy overhead and maximum noise.

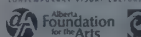
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CKUA's second life

Fundraiser marks ten years since return

ANDY DONNELLY FIRES UP the show this Friday at 6 pm. You can expect that CKUA volunteers and staff will get just a bit misty

After all, it was almost exactly ten years ago—Friday, April 25th at 6 pm—to be precise—that the beloved community radio station was brought back to life by a devoted group of listeners and volunteers after a one-week shutdown and the very real possibility of being forever silenced.

"Albertans wouldn't let it die," Program Director Brian Dunne is wondering. "People believed in it—a minority group to be sure, but a significant one. CKUA is a cultural force, and for the people who held it out of the fire, we're having what you'd call a campaign of gratitude."

They'll be marking the occasion on Friday as well as Wednesday—the 25th—the actual 10-year anniversary—by thanking the community of people and donors who kept the station back. The original plan from the first show of the week will be played, as will tapes about the closure and words for newer listeners to the station.

It's especially for those listeners who have come in only in the last years, for whom the shut down is a kind of a murky thing," Dunne explains.

The sudden demise of CKUA on March 20th, 1997, was a shock, but many ways it rallied a complacent

ALLY 'ROUND THE TRANSMITTER The shutdown was pivotal," says veteran DJ David Ward, one of many staff members who likely rose to the occasion. "Every day a passing interest in it knew it was obvious we needed people to put their money where their mouths were. This was a threat of a shutdown—for an extended period of five weeks we were shut down. That was enough to make it clear that everyone had a role to play."

Ward notes that in the first year of the station's rebirth there was clearly a feeling of community and involvement, but as initial excitement wore off the station began to take on a business feel to it.

Then, we really saved the day. There were a lot of people that should be wheel during the time. But as the ship stabilized, people began to drift away. They weren't needed as they were during the transition period. They are still silently supporting the station, but they're not as present as they were. That was really their role at the time—and

now that they're not needed they've receded into the background."

The CKUA of the last ten years has changed since the jolt to the station's heart.

VIABLE ADVENTURE

"We're much more—this will sound strange—but we're more commercial in a way. Facts of life," Ward says matter-of-factly. "The bills were paid by government, and we could afford to experiment without thought as to a large audience. But one thing got missed at the time, a story that needed to be written—that we really succeeded at going from a government-run enterprise to

without the CKUA and the new—for instance, the addition of successful country music programming in a station that once ignored the genre.

"We had the sense that we should take the pulse of the audience, and sure enough there was a desire for it. We put in a host and now Saturday morning (with Peter North and Alison Brock) is one of our biggest."

"Now things are changing again—we got the heart pumping, and the last five or six years we've been concerned about stabilizing. I was happy that we went back a little and recently restored some of the jazz programming that had been cut

"We really succeeded at going from a government-run enterprise to no government money, and we did it. We're selling music, art, and radio, not booze."

DJ DAVID WARD

no government money, and we did it. We're selling music, art, and radio, not booze, and we've made the transition to a commercially viable and successful radio station with a unique flavor."

Ward notes the many differences

"We're progressing," he continues. "We've got thirty hours a week produced out of Calgary, and maybe in ten years time we'll have outposts in Red Deer and Medicine Hat. Who knows?"

TOM MURRAY

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APRIL 26

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The greening of the MP3

An indie embraces the end of CDs

HERE'S A NEW TWIST ON THE WHOLE downloading debate: Canadian indie label G7 Welcoming Committee, home of Propagandi and Greg MacPherson, among others, have announced that over the coming year they will be phasing out the CD entirely, moving their catalog into digital format.

The rub of G7's decision is that it comes not as a stratagem to compete in the increasingly exclusive online world, but simply because they can't stand all those little pieces of plastic.

"We can't take it anymore. It's just creating garbage," says G7's Chris Hannah. "The very first release we ever pressed was a Consolidated CD, and we pressed 5000 of them, and there are 3000 sitting here, and those will inevitably end up in a landfill. I think if you extrapolate from that and look at all the record labels on Earth, independents and majors, and all the records that do not end there, good and bad, that do not ever go into anyone's hands... they will probably end up in a landfill. It's kind of gross."

Hannah says the move caused barely a ripple as far as the label's own artists are concerned. "I think we got one email that said, 'Oh really? That's too bad.'"

But, he recognizes that there are pursuits out there who abhor the thought of not having a tactile object to house their musical heroes, to which he replies, "There's an alternative on the horizon... I mean, it's

ZOLTAN VARADI'S EYE ON MUSIC



already here, but people haven't embraced it yet. It's experiencing the same resistance that digital recording had over analog. But I think there's an argument to be made for people who try to embrace it and improve it rather than just reject it out of nostalgia."

CAMPUS (DIS)CONNECTION?

Should Hannah ever cross paths with Myke Atkinson, music director of Calgary campus radio station CJSW, it'd undoubtedly make for an interesting, if not heated, conversation. Last week, when *SEE* interviewed Atkinson about his band Azeda Booth, the talk eventually turned to G7 and those adopting a similar approach, and his station's policy towards the download format. "We're getting a lot more peo-

ple sending us their record through email, and we won't do it. We want to keep the album alive."

Jay Hannley, interim program director here at CJSR confirms that, as far as he knows, there seems to be a similar consensus at campus stations across the country, including his own. "We don't accept mp3s as submissions," he says, although he reveals that are exceptions in place for a handful of labels who otherwise wouldn't service CJSR ("It's just for stuff that we really, really want to get," he says).

Hannley says the topic is sure to be discussed at upcoming campus radio conference in June, but in the meantime the framework just isn't there to convert their music library. "We have to burn it to CD anyway for people to play because we don't have a system in place right now... I mean we do computers, and people do bring in their iPods, but we have to make sure of the quality of the MP3s that we'll let people play on the air."

ANOTHER STATE OF MIND

"Reality is your merchandising deal. It's why I don't hate ring tones; what is rock and roll at its best other than a way for a kid to say, 'This is me' You used to show your mates these plastic things you had back at home; now every time your cell rings, it is a statement."

Factory Records founder Tony Wilson, via Tripwire.com



Still shifting gears

Pop iconoclasts Trans AM go for Sex Change

TRANS AM with The Floor and Bayonets. Wed, April 25, The Starlite Room (10030 - 102 St). Tickets: \$22 Advance, \$25 At the door. From Blackbird, Listen, Megalanes and www.bronxshire.com.

A FEW TRANS AM SUGGESTIONS FOR loosening creative blocks in the studio:

- #11 Take a nap
- #16 Make it sound like Jackson Browne
- #18 Rip off black musicians
- #19 Invite all your friends over
- #20 Check your e-mail
- #23 Leave the studio unlocked overnight
- #31 How down the control room #43 Pillow fight!

Now imagine what a good pillow fight would have done for Nickleback—or if "Doctor My Eyes" and "I Want You Back" had been put on constant rotation in the studio. We would have all been saved a lot of horror over the years, the awful taste of "How You Remind Me" possibly blunted by a funky bass line and sensitive lyrics.

Sixteen years in the indie rock salt mines and you have to be able to poke fun at yourselves if you want to remain sane—that or continuously reinvent yourselves.

"It's probably a combination of both," allows keyboardist/guitarist and vocalist Philip Manley of synth rockers Trans Am, speaking from his home in San Francisco. "We still have a lot of fun, which is likely the primary reason why we keep going. One band that kept that quality is The Melvins—they're always coming from wherever they feel like at that moment, and maybe that's why they're still a band."

Originally from Washington, DC but now scattered to London and New York (drummer Sebastian Thomson), San Francisco (Manley) and New Zealand (bassist/key-boardist and vocalist Nathan Means), the three-piece have applied play together/stay together logic to their career, and especially to their newest album, *Sex Change*.

"In previous records we've gone in with an overarching concept—and that's one of the nice things about the new one. You have to take it at face value, and I find that that's what makes it one of the easiest to listen to—it's not labeled, it's still very fresh. We just went in, wrote and recorded it fast—it's kind of like the bands that were around when we were growing up."

For Trans Am it was DIY hardcore pioneers Fugazi that pointed the way.

"We all grew up in DC, where we used to go see these punk shows in

basements. We kind of figured, 'Wait, you don't need to play in stadiums—you can buy a Chevy van for \$500, put a loft in, and drive around the country sleeping in the van.'"

That's exactly what the web-behind-the-ears university student did in their first year after signing with Chicago's Thrill Jockey label. From playing in their basement, they went to a few opening gigs with producer John McIntyre's band Sea & Cake, followed by a full-fledged tour with another, Tortoise.

"John used to be in Bastro, this

"By and large we're blissfully ignorant of what happens in modern music"

PHILIP MANLEY

big, raging, crazy super post-hardcore band that was a big influence on us. I also went to college with him at Oberlin—when he moved to Chicago I sent him the first Trans Am demo, and he opened a lot of doors for us. The tour worked out well—we were cranking it up, you could see them step up the notch."

Trans Am inspires a fair amount of speculation for their skewed retro pop and arch perspectives: the ultimate hipster act?

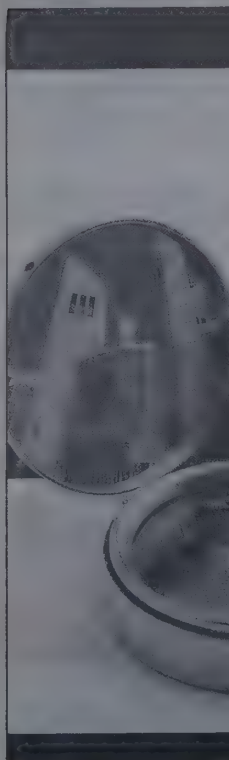
"I think that all of us are pretty disconnected from popular music," Manley says, "and even more so, connected from indie music. So large we're blissfully ignorant of what happens in modern music."

He's not kidding—Manley says that his own record collection has changed much over the decades, leaning mostly towards '70s and '80s rock.

"I like to tell people that as a band we have pretty pedestrian musical taste," he jokes. "They'll mention of the esoteric Krautrock that we hear in the music, and while we know it, it's not like it's something we really listen to. As a band, we like to throw on Led Zeppelin, Deep Purple, AC/DC, The Daze, Black Sabbath Brothers."

"People might think we're a bit tongue-in-cheek, but that's not a misnomer. They'll say we're not, but we've been doing this for a long time, so it's clearly not a joke—it is it's pretty fucking sad."

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LORIN BASSNECTAR PLAYS SOME OF the largest music festivals in the world, but he's off the radar for most music fans.

A thirst for banging grooves and trippy sounds—which he's also brought to many small parties—has captured fans all over the world. There have been no massive magazine spreads, no high-profile remix requests, just 12 years of hard work.

Having already been through Canada a number of times with his blend of hip hop, house, drum 'n' bass, and the melodies of trippy west coast trance, he travels with a purpose this time. Supporting *Underground Communication*, his debut for hometown San Francisco label Om, Lorin made some e-mail time for *SEE* over the weekend while somewhere "in the mountains."

You've gained a massive audience from working the indie way through with a distinct style and sound. Did what you do feel right from the very beginning, even though it was so different? I have always been left field and taken my own approach, from producing music and events before I was DJing (started producing in 1995 after 5 years of playing in bands). I encourage inventiveness in myself and in how I make music; in addition to encouraging experimentation, collaboration, trial and error, and FEARLESS BASS. You said that this album took your four years to make. What was in your head for concepts in the beginning? Did it look like that at the end?

Well, one of the concepts was I wanted to make more of a hip-hop album... I wanted to incorporate the concept of truth, indie media, transparency in power, etc., and I wanted to stay true to a kind of sound I have



been loving since I was a teenager. In the same way my death metal projects had extremely perverse heaviness, they also had walls of melody and corridors of experimental sound.

Many of your sets are about trippy, melodic sounds but on the new album you trip out the beats instead. Is there a reason your album is more stripped down than your sets?

I wanted to focus on "deep," "heavy" and "thick" more than "fast" or "hard" or whatever. But then again last weekend at the Commodore in Vancouver I played at least 10 tracks off the new album and the dance floor blew the fuck up.

I recently read on MySpace your woes with having someone throw a press copy of your album online although it's not out until the first week of May. I threw mine into my computer and the cover art was already online. Is it a lack of scruples? A lack of respect? Where's the line?

Piracy is a tough issue. In 2007 of course everybody (including very much me) has burned CDs or whatever. If someone burns a song of mine or even a full copy of one of

my CDs for a friend that otherwise might never hear of me, cool. But it's a very fine line. When you are underground you need all the support you can get. Plus, these days radio and retail is sooooo corporate and overly commercialized that content is suffering and true art is less and less prevalent so in general, I would say: Don't be a pirate, support the artists!

At this point in my career, I care less about money, and more about bringing the STORM, so it is vital that I actually SELL UNITS. It makes no sense for OM to spend time and money promoting me if I don't sell any music. If people enjoy an artist and want to support that artist, they should buy the record officially, and help ensure that the artist will be able to make more art in the future. What's your favorite old school hip hop tune?

"Fuck the Police" by N.W.A. Who makes hip hop that you like now?

Dead Prez. Who's a great lyricist that you haven't worked with? Noam Chomsky, but if you mean terms of hip-hop than KRS One or Michael Franti.

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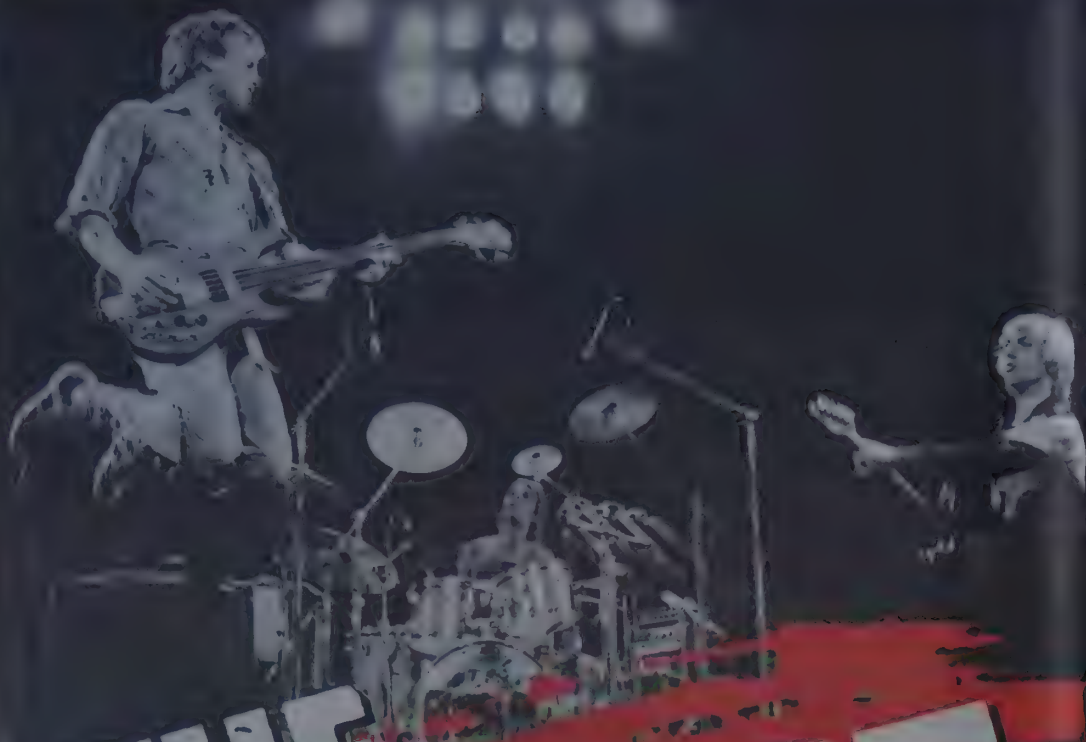
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Some kind of justice

Metallica thrash to the top of the heap

METALLICA's *And Justice for All* was released August 25, 1988. Studio C, One L.A. Elektra # 60812

NUM 77 OF 100
IN THE EARLY '80S, METALLICA HAS achieved success attained by few other heavy metal bands and has had an enormous influence on the development of that faster, edgier, more aggressive type of rock. The band's canon may hold *Overkill's* "Blasphemous Rites" from 1981 as the first proper thrash metal recording, but it wasn't until "Hit the Lights," the first track on Metallica's debut *Kill 'em All*, that a significant number of people—outside of disillusioned punks discontented by the rise of hairpray and cheap in mainstream rock—became interested in this offshoot. Metallica can be accused of many sins, but growing their garage-band, no-frills manner, embracing stream-of-consciousness, even completely losing the boat as far as music metaphors go. Still, they can't be accused of never taking chances or experimenting with the techniques of heavy rock. Their pre-thrash rhythm section emphasizing high registers and their dissonant sound are the result of years of experimenting and, at times, unorthodox recording practices, such as, for instance, placing

mikes behind the amps. Metallica at their most adventurous can be heard on *...And Justice for All*.

FADE TO BLACK

The band formed in Los Angeles around Danish drummer and tennis player Lars Ulrich and guitarist James Hetfield. After going through a number of lead guitarists, their line-up stabilized for a while with Hetfield's childhood pal Ron McGovney on bass and Dave Mustaine on guitar...until Mustaine's drunken antics literally blew McGovney out (he got electrocuted after Mustaine poured a beer on his bass).

Their replacements were two San Francisco musicians who'd not only complete Metallica's classic line-up, but also push the band's sound and image far beyond the simple fast and aggressive music Hetfield and Ulrich had envisioned. One was Guitarist Kirk Hammett, a former pupil of the influential Joe Satriani.

Hetfield and Ulrich first encountered the other, bassist Cliff Burton, at the Troubadour club in L.A. Hearing an incredible solo performance, yet unable to spot the guitarist responsible, they eventually figured out that Burton was picking it out on his bass.

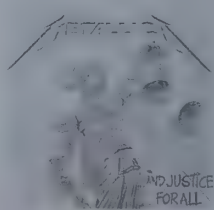
Apart from his skill—which had been honed studying music at college—Burton's most important contribution to the band was broadening its theoretical horizons. Under

Burton's charismatic influence, the band released three albums: the aforementioned *Kill 'em All*, *Reign in Blood* in 1984, and *Master of Puppets* in 1986, which quickly established them as the leading thrash metal band of the '80s.

It all could've ended there: Burton was killed as Metallica's tour bus skidded off a wintry road in Sweden. Following his death, the band withdrew almost completely from touring and recording for nearly two years. Having finally decided that Burton would've liked their efforts to bear fruit, Metallica recruited a new bassist, Jason Newsted, and began recording their fourth album, *...And Justice for All*, in January 1988.

DISPOSABLE HEROES

Despite the complexity of the music, the bulk of the time in the studio was spent mixing the album. With the band refusing to film videos or spend much time creating radio-friendly single cuts, their main means of promotion was performing live. Once recording had finished, Metallica hit the road, with Hetfield and Ulrich supervising the mixing between performances. The hectic schedule is perhaps what led to the overall sound, criticised by some as tiny, emphasizing percussion with the bass hidden somewhere behind Hetfield's guitar. But the result was precisely what their fans craved: nine tracks and over 65 minutes of sharp, edgy thrash metal.



100LPs
LECH LINKIEL

As in the case with *Master of Puppets*, the lyrics revolve around similar themes without necessarily coalescing into a concept, despairing over corrupt justice, futile wars, censorship and repression having become staples of the "American way." The centre-piece is Metallica's perhaps best known track "One," a thrash metal ballad inspired by Dalton Tumbo's pacifist novel *Johnny Got His Gun*, about a soldier who, in addition to losing all of his limbs, has been deprived of sight, hearing, and speech and is kept alive against his will. It's a piece of music that continues to resonate with every consecutive generation of gun-fodder, drawing attention away from

military and nationalistic historicism to the actual price of war paid in human lives, and the tales worse than death we arrange as a result.

And Justice for All remains the perhaps most sentimental album in Metallica's career. The band produced a particularly technical type of rock, with plenty of sophisticated percussion and guitar parts—some arranged in such a complicated fashion that Metallica has all but given up attempting to perform them in concert. It also turned out to be the band's last true thrash metal album, containing everything that made Metallica the ultimate metal band of a generation: refined riffs, great guitar solos, a riverine rhythm section, and acoustic touches. To many fans and critics alike it represents the apex of thrash metal and a classic of the genre.

COMPLEMENTS

Metallica, *Master of Puppets* 1986, Elektra # 60 444
Megadeth, *Rust in Peace* 1990, Capitol # 91 935
Slayer, *Cod Hates Us All* 2001, American # 58 6331

■ Dave Mustaine eventually found success with his own band Megadeth. He's still not very fond of Metallica. And few other bands, it seems.
■ Metallica's surprising decision to film a video for "One" had many of the band's fans accusing them of "selling out."

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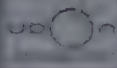
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FRONTLINE ASSEMBLY

Fallout
(Metropolis)

★ ★ ★ ★ ★

CANADA'S PERHAPS MOST PROLIFIC electronic musician and his cohort are back on the road, resuming practically where their tour got punctured a year ago, and have assembled an EP to jog the memories of those who missed out on some of what they may have missed out on. At its most tedious, the remixes it contains clearly illustrate the narrow scope the 'futurepop' scene single-



mindlessly pursues.

The sole exceptions are Kitimat native Dan Kearley's minimalist approach to "Humanity" and Portion Control's take on "Low Life." It's a sad future indeed when the most challenging stuff comes courtesy of a guy from remotest BC who's programmed for Nickel-back and a legendary British outfit that's been at it for a quarter of a century.

These outtakes from last year's "Artificial Soldier" album are the most worthwhile recordings included here, of which "Electric Dreams" in particular makes its brilliant addition to the mp3-players of those heading down to New City tomorrow (Friday, 20th) to hear Frontline Assembly perform.

LECH LINKIEL

NINE INCH NAILS

Year Zero
(Interscope / Universal / Vvendi)

★ ★ ★ ★ ★

RATHER CALMLY WANDERING INTO THE concept album minefield, Trent Reznor throws his nails in with the latest trend in contemporary American art—since no one's bothered to name it yet let's just call it the New American Hopelessness—for those who've rejected politics as a means to affect societal change but have yet to devise a viable alternative.

Theme aside, this is by far Reznor's most interesting recording since *The Downward Spiral*, combining accessible pop tunes with practically every trick amassed over the decades in the electro-industrial arsenal. It's where Reznor has almost always outperformed his peers—there are plenty of innovative sonic ideas out there, but rarely coupled with worthwhile tunes.

Reznor's problem is rather the unbridled



pretentiousness that accompanies this album, and the fact that he doesn't venture outside his trademark quiet-verse-loud chorus formula enough. That aside, this is a refreshing, well-crafted return to form—complete with dystopian lingo Anthony Burgess would've approved of—and this year's first essential recording for all fans of laptop rock.

LECH LINKIEL

NEU!

Neul
(Gronland)

★ ★ ★ ★ ★

2

(Gronland)

★ ★ ★ ★ ★

75

(Gronland)

★ ★ ★ ★ ★

NEU! ISN'T NEW AND TO BE HONEST NEITHER are these reissues. After LPs regularly reached \$300 on Ebay, the world got Gronland reissues back in 2001 and North America got Astralwerks ones. The Astralwerks

issues disappeared fast, so unfortunately these haven't been around for awhile. Neu! revolved robotically around Klaus Dinger and Klaus Dinger from 1971-1975. Dinger was kicked out of the group by Kraftwerk for probably being too interested in fun, so they kicked out the jams in just three brief, amazing albums.

The motoric grooves hold up, but "Spitzenqualitat" (2) stops your heart. Some real industrial music and tempo. "Halogallo!" (Neu! Fur Immer) (the literally meaning "forever") and "E-Mu" (73) immerse you in a trance.

Like the work of contemporaries: The Amos Duul, and Con, these albums are many experiments. On 2, "Neuschnee" is the craziest fucking thing you've heard. The jam is literally played at 78 rpm. The next track "Super 16" is played at 16 rpm. Later you hear both actual versions.

If you can only get one, Neu! is the best. The rocking 2 wins out although they're pre-post rock essentials for anyone into kraut, Fujiya And Miyagi, Fly Pan Am, and the bands that sound like them.

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NEU!

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my look

Stephanie Biamonte

Financial Services and
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Where: "On top of the High Level bridge."

Hair: "I have a phobia about getting my hair cut, so I mainly do it myself. Lately I have been dying it myself with the Garnier glazes."

Info: "Bruno Giuseppe Luigi Biamonte, my black miniature dachshund. I love him more than anything, even though he's a little shit. I like reading, scrapbooking, watching movies, and spending time with my family. I recently joined a baseball team. I play soccer, and I enjoy golfing in the summer. Another favourite hobby would be sewing. I was taught at a young age how to, and now I spend my off time reconstructing garments."

Music: "I listen to a wide range of music: rap, hip-hop, hardcore, or even country. The old standbys include: Comeback Kid, Figure Four, and Atmosphere. My morning play list includes: Farrel, Monie, and Hilary Duff, really just guilty pleasures. I let my iTunes do the shuffling."

Movies: "The Wizard of Oz, Laver Cake, and Lucky Number Seven. I'm mainly into movies girls shouldn't be into. I love films with gunfights and action sequences and spy dramas like the Good Shepherd. I loved, loved, loved 300. Waiting a year and a half since the first trailer was beyond difficult. I also like the usual stuff like Garden State, Good Will Hunting, Closer. I think those are everyone's favorites."

Reading: "I love shitty espionage drama. Anything political and nonfiction. I'm into Mollate Falcon, 1984, Crime and Punishment are a few that are sticking out in my

mind. Again Wizard of Oz was also a great book."

Not Info: "Funky people and bad drivers."

Style: "I don't think I can summarize it in one word. I am really confident and feel that I can pull off any look."

Wearing: "My black flats are from the Bay. They are a great staple and easy to wear with any outfit. I can't believe I'm telling this secret: No one goes to the Bay for shoes, and it's a goldmine for basics. This purse is from Winners. I'm a patent shopper and love going through Winners and taking my time. The scarf is from H&M. I went on the opening day. It was beyond crazy. I waited for half an hour for a change room. Everything there is really affordable. Fashion Behaviour is where I get my jeans. They are so cheap. Don't get my wrong, I will go out and spend a couple hundred on a pair of True Religion. I just love a anal once in a while. My tank top is from the downtown, Club Monaco. I swear everything is always on sale there. I got most of my gold jewelry from the fabric stores on 34 Ave. My bracelet I negotiated down to a mere five dollars and they came with earrings!

Oh, and my jacket is by Volcom from Relish in Sherwood Park Mall. I found my belt at a local thrift store. I like that it reminds me of small roman shields. My earrings are my favorite thing I'm wearing. A friend had them custom made in the L.A. jewellery district for me. They are huge gold hearts with my name spell across them and the \$\$\$\$ dollar sign. When he picked them up, the owner asked if I was Latino because only the Hispanic girls are wearing them."


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10011 106 Ave. ★★☆☆

YOU WOULD THINK THAT, HAVING recently been in China for a rather prolonged period of time, I would have had my fill of Chinese food. However, I find myself craving it constantly.

The cravings aren't simply to relive my in-country restaurant experiences though. Quite the contrary. While in China, I seemed to have been unduly nourished by things like duck blood and pigeon soup whilst I examined jars of pickled snakes that were marinating in blood and whiskey. So really, I was in the mood for some good old-fashioned green onion cakes, ginger beef, or other western-Chinese fast-food favorites.

I mentioned this fact to my friend Gingie (Chinese I'm told for either pearl, or vibrating pig, depending on the intonation). I call her Miss Pearl to be on the safe side, and she reckoned a trip to her cousin's restaurant, All Happy Family, would do me a world of good. Then she told me, "They like to poke me in the stomach and tell me I'm fat."

I looked at Gingie's belly and my hands slowly crept over mine as I started to wonder if it was some-

thing they did to everyone, or just family? But then again, the establishment's name seemed to imply that everyone's family... I wasn't so sure I was going to like this.

We briefly looked at the menu, but I quickly deferred to Miss Pearl. There's really nothing to differentiate the All Happy menu from those of most Chinese joints in town, so I figured I'd give over to her experience, sit back, and enjoy the ride. The only thing I suggested was the Curry Squid (\$8.99). Miss Pearl informed me that she doesn't eat seafood and didn't really care either way, but what she really wanted me to explain was that I actually wanted Salt and pepper squid.

Salt and pepper squid is commonly associated with southern Cantonese (Guangzhou) style cooking, which is also the style most common to food you'll find in western Chinese restaurants here. This is the simplest dish, but somehow, it's grown into one of my favourites. It's lengths of squid flavoured with star anise and Chinese 5 spice, flouried (rice flour preferably), deep-fried, and then salted with sea-salt and chilies.

At any rate, it wasn't long before Miss Pearl's cousin appeared at our table. Luckily, she left her "poking

the belly finger" at home, and I was spared that indignity. Pearl asked for some ginger beef, noodles, cashew chicken... and I interjected to ask for the curried squid. Miss Pearl's cousin looked at me for a second, and then said, "OK... But the fresh is better." Not being one to complicate things, I simply agreed and asked her to bring what she thought was best.

Before too long, a green onion cake arrived (apparently they just bring one to Miss Pearl whenever she darkens their door), and I was tremendously encouraged by the fact that it was light, fluffy, and nearly resembled a coiled snake ready to strike (not in a jar, and definitely... not marinating). When I conveyed my enthusiasm to Pearl, she just grumped.

"Yeah... those unleavened pan-cake things other people serve suck."

As we munched away on the green onion treat, the other dishes started to arrive. Much to my delight, Pearl's cousin confidently plopped down a plate of salt and pepper squid in front of us. A smile grew on my face as I looked up and she said, "Fresh... Much better."

In all honesty, it wasn't the best salt and pepper squid I've ever had.



It was a little too heavy on the salt end of things, and a little light on the pepper. But nonetheless, it was still pretty good. The squid hadn't been overcooked, so it was still very tender, and the oil was fresh so the coating remained light.

In all, most of the foods we had were well prepared, using relatively fresh ingredients. So, if you're looking for some good Chinese fast food that is fairly accessible but genuine enough to satisfy Chinese palates as well, All Happy Family is a pretty good bet. And you know... it seems fairly aptly named as well. I did feel like family. If Pearl's cousin had

poked me in the belly... That would have been OK too.

MONTE KRUGER

RUMBINGS

The Garlic Stamp, part of Sorrentino's Annual Garlic Festival, is being held Friday, May 4th. Garlic Stamp brings the atmosphere of a big, happy Italian wedding supporting three very important causes: Sorrentino's Compassion House, The Lois Hole Hospital for Women, and Alberta Cancer Foundation in support of Prostate Cancer. For more information, this event or to purchase tickets, visit www.sorrentinos.com or call 474-6466.

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the back patio, or a laid back burger and beer. ★★☆☆ (May 2006)

CASUAL ELEGANT

PACKRAT LOUIE (10335-83 Ave.) Great atmosphere, and a lovely place to be. Without a doubt, this is one of the better restaurants in the heart of Edmonton's Old Strathcona. Go down, do your shopping for the day, and then pop in to reward yourself for a job well done. ★★★★★ (Nov 2006)

FRENCH

LA TABLE DE RENOIR (10046-101 A Ave.)

I can't think of a better way to spend your lunch hour or a warm summer evening sitting out on La Table de Renoir's patio, enjoying one of their traditionally prepared Provencal classics. A nice touch of culture here in downtown Edmonton, never any more. ★★★★★ (July 2006)

FUSION

LAZIA (10200-102 Ave.) Something for everyone hardly begins to describe LAZIA, a great place for group outings or fun for two in warm and inviting surroundings with good food. If you can't find something on their extensive menu to fit your wallet budget, it's your own damn fault. ★★★★★ (April 2006)

BURGERS

MOTORAUNT (12406-66 St.) Although food is relatively good, the real reason for visiting Motoraut is to see the physical nature of the place. To say it's unique doesn't do it justice. Overall, it's a fun place to experience with some friends. Unless you've been before, you're likely need an experience like Motoraut. ★★★★★ (Nov 2006)

LUNCH

ARBOUR RESTAURANT (RUTHERFORD HOUSE, 11153 Sask. Dr., U of A Campus) The perfect place to take your wiles on second aunt twice-removed if you need to entertain her for an afternoon and listen to stories about how things used to be long ago. Try the sandwiches or the tea. If this is your thing, this is your spot. ★★★★★ (Sept 2006)

SOUTHEAST ASIAN

NINH KIEU (10708-99 St.) If you're the venerable Vietnamese noodle lover, give the Ninh Kieu a try. Everything in the place is fairly standard and what you would normally expect from this type of restaurant, except for the... ★★★★★ (Jan 2007)

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NEW TAN TAN (10133-97 St.) If you're old dim sum veteran, you'll probably be happy enough with the New Tan Tan in its somewhat "rugged" style. But if you're new to this type of service and are looking for a dim sum for dum-dums first experience, you might want to try this place a little less... haggard? (Oct 2006)

WINE DINING
BARWARE GRILL (9698 Jasper Ave.)

Arguably one of the best restaurants in Edmonton. Be warned however, if you go, it's an undertaking. Definitely not the type of place you just pop into with friends on a whim for a light casual meal. Be prepared to last for at least a week before going, and hibernate afterwards (portions are way too big and priced accordingly). Definitely a special occasion restaurant. ★★★★★ (Feb 2007)

VEGETARIAN
PADMAMANI (10626-97 St.)
 Padmamani offers wonderful Malaysian style

vegetarian food at more than reasonable prices. Everything on the menu is vegan friendly, and everyone in the place is friendly to vegans. Or non-vegans for that matter. They're just plain nice. ★★★★★ (Sept 2006)

MEXICAN
ACAJUTLA RESTAURANT (11302-107 Ave.) Tacos, pastels, and tostitos, oh my! A variety of dishes—from typical meat and dough-based hand food to full-on meals with plenty of rice, refried beans and tortillas.

Simple and delicious "home cooking" style food ★★★★★ (Sept 2006)

Café
MILL CREEK CAFE (9562-82 Ave.) If you're visiting Edmonton and staying downtown, walk south down the stairs to the MacDonald cross the bridge, and head into Mill Creek ravine. Follow the path, go up the hill at the Mill Creek Pool parking lot and wander right to the Mill Creek Cafe for a light bite to eat. That way, you'll experience both the great

geography and the small town hospitality we're so proud of. ★★★★★ (Oct 2006)

KOREAN
GAYA (11147-87 Ave.) One hot little shik-dang. Reasonably priced Korean food is hole-in-the-wall surroundings. Be prepared to wait for a table, and don't expect to linger after you've finished. Well worth it nonetheless. ★★★★★ (Nov 2006)

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story Zoltan Varadi
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Shaun Of The Dead Creator
Extends Sweetness 'N' Gore Franchise With *Hot Fuzz*

RIGHT TIME



"That's not a bad go, isn't it?" says writer/director Edgar Wright, cheerfully acknowledging the so-overwhelming positive pre-release response to his latest cinematic effort, *Hot Fuzz*. (Website Rotten Tomatoes, which tallies film reviews from print and Internet outlets, lists the film scored from initial reviews at 83 per cent "fresh" or favourably reviewed—not a bad go at all.)

The buzz on *Fuzz*, says Wright, who's in Toronto doing his duty to promote the film in all manner of media types, is reaching a mild state of delirium, "undoubtedly due in no small part to the success of his previous outing, the zombie spoof-homage *Shaun of the Dead*."

Just as that film parodied George (Night, Day of the Dead) Romero's brand of slash-eating fare, *Fuzz* finds the filmmaker's penchant for pop-culture hyper self-reflexivity aimed squarely at Hollywood's top guns—the clippers of big-budget action films.

Of course, the central comedic conceit of *Hot Fuzz* is that it's British, and U.K. beat cops don't even carry guns. So, when his superiors transfer super-cop Sergeant Nicholas Angel to the sleepy, supposedly crime-free town of Sandford (he's been too efficient, thus causing much embarrassment to the rest of the force back in London), you're almost fooled into thinking you're in for a light comedy about a night officer who learns from the local yokels (albeit after much frustrated ado) the value of friendship and community.

And you'd be right—up until a third act twist that not only finds heads rolling, but jugulars severed, bodies crushed, undercover crypts festy stockpiled, etc.

In a sense, Wright and collaborator Simon Pegg (as with *Shaun of the Dead*, he again plays lead and co-writes), are kinder, gentler, but ultimately no less gory Quentin Tarantino: they write and film movies about, well, other movies, at once sending up and celebrating the B-grade fare of their youth.

(Not so incidentally, Wright filmed one of



I actually lived in the town. Wells in Somerset, that doubles as Sandford—that's my home town, but don't live there anymore—I haven't for about 15 years.

It was quite surreal. Simon [Pegg] and I wrote part of the script down there to get away from London, and it was very surreal being back. When we wrote the first draft down there, we sort of used the geography of the marketplace, where a lot of the action takes place in the end, and we were hoping to be able to use it and we did.

My old drama teacher is in the film; old school friends are in it. It was great.

Are you really a fan of the big-budget,

character in *Hot Fuzz* who is kind of this un-PC, ribald, female officer, which is kind of an inverted cliché. And there aren't jokes about bodily functions, either. What we do like is humour where the jokes are kind of gentle and warm, and then there are shocking outbursts—whether it be language or violence or gore. *Shaun of the Dead* was a zombie film, so obviously it made a lot of sense, and in *Hot Fuzz* the death scenes, the violence, are trying to recapture the kind of shocking, sharp nature of the action films of the late '80s and early '90s. I'm at that particular age where I was watching a friend's older brother's VHS of *Die Hard*, *Lethal Weapon*, and *Robocop* while their parents were out. It's almost like I'm

found me a worthy opponent. They asked me to do a trailer [for *Grindhouse*]. I think Quentin asked me—back in 2005 I remember having a drink with him in Los Angeles and acting out the trailer for him, and him getting it and really loving the idea. That what was really nice about that—the people involved all did trailers or submissions in different genres, so that was really fun.

And how did your own crew of frequent collaborators—Simon Pegg and Nick Frost—come about?

Well Simon and Nick have known each other for like 13 years and are best friends and met kind of outside of the industry. Simon and I

"Probably my greatest moment was when Quentin commended me on my movie trivia."

— Edgar Wright

the faux trailers that appeared in between the "features" that made up the Tarantino/Robert Rodriguez double-header *Grindhouse*. Wright impressed the impresario of shock with *Don't*, a plotless Euro-horror spoof in the style of Giallo master Dario Argento.)

Edgar Wright spoke to *SEE* about his comedy, stunts, small town life, and just how many mutant ant movies he has on the go.

With the enormous success of *Shaun of the Dead*, did you have a moment of fame—as in "how are we going to follow that up?"

Well, we came up with the idea for *Hot Fuzz* [in *Shaun of the Dead*] even opened in the U.S. But, you know, it's good to have pressure of it's good to have expectations because it forces you to work harder really. Instead of going back on your laurels, it makes us work really hard.

And that you grew up in a pastoral setting... that's the one portrayed in the film...

Jerry [Beverly Hills Cop, Bad Boys, Con Air] Bruckheimer-style Hollywood action flicks?

I wouldn't say absolutely all of them. I'm a fan of all cinema, and I kind of like films that are more cerebral as well—artier films. But I like big, dumb films if they're done well. I'm not snooty about those kinds of films at all—I don't even think of action films as being guilty pleasures. And essentially that's what this film is about in way it's highly symbolic that [Nick Frost's character] Danny Waxman... it shows him kind of switching his brain off and enjoying [watching *Point Break* and *Bad Boys*], and that's essentially what *Hot Fuzz* is asking you to do in the last 30 minutes.

You have a unique approach—the comedy is quite good-natured, but when you turn the gore on, it's up there with the best horror masters.

The humour that we use in our films... there are things we don't make too many jokes about. There aren't that many sex jokes, aside from a

trying to recapture those illicit thrills.

And on top of that, the original pitch was kind of like John Woo directing Agatha Christie—the death scenes are a million miles away from Miss Marple.

And maybe acting out some boyhood fantasies of creating carnage in such a quiet place?

Yeah, the daydreams of causing mischief. I wasn't a destructive kid at all, but you do kind of have a love/hate relationship with where you come from.

You seem pretty knowledgeable about B-films. How did you rate compared to guys like Robert Rodriguez and Quentin Tarantino as far as being a film-obsessive goes?

Ha. Probably my greatest moment was when Quentin commended me on my movie trivia [assuming a squeaky, nasally Tarantino voice]. "You know, you're pretty good." It was my proudest moment—the master of trivia

first met when I directed him in a TV show called *Asylum*, and we got along so well during that that when they started developing [the British television series] *Spaced* they asked me to direct, and after that we co-wrote *Shaun of the Dead*—so I've known Simon since about 1996. We really like writing together and I think we make a good team. We'll do separate things as well—Simon and Nick are working on something that I probably won't direct—I'll go off and do my own thing. But then the three of us have an idea to regroup.

How many ant movies are you currently making? [Wright is reportedly working on a project called *Ant-Man*, and another called *Them*, the same title as the atomic age sci-fi classic featuring oversized insects].

[Laughs] One. *Them* is an adaptation of a John Ronson non-fiction book about extremists.

HOT FUZZ
Directed by Edgar Wright, Starring Simon Pegg, Nick Frost, and Timothy Dalton, Opens Fri, April 20

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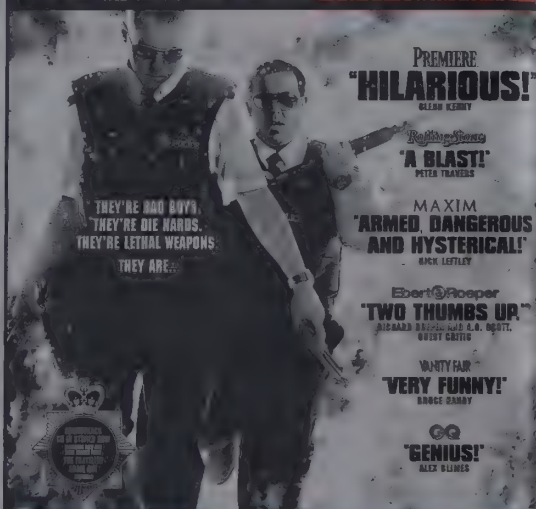
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Getting over the hump

Blind Camel separates junior cinephiles, dilettantes

HEDA HODA (THE BLIND CAMEL)
Metro Cinema, April 20, 1 pm,
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Metro Cinema, Zedler Hall,
Metro Theatre (9628-101A Avenue)

WHO KNOWS WHAT THEY'LL be watching? Could be they'll even enjoy Vinod Kanatra's *Heda Hoda* (The Blind Camel), though the fact of the matter is, to read the whole story in subtitled should separate the young global cineastes from the merely curious right off the bat. *Heda Hoda* is gentle, well-intended and stimulating for children at its best nutritious.

Young Sonu is a precocious lad who's a small mob of faithful sidekicks who scurry together through the streets of their little village on the Pakistan border. Sometimes Sonu's mild hijinks irritate his stern Zaxing father, but he'll still trust him to tend the three camels that represent the family livelihood when he's ill. Those camels, though, have got minds of their own and wander off, drifting so far ahead that they end up strolling right into Pakistan, where an unscrupulous man tries to add them to his herd.

Sonu, meanwhile, also penetrates the Pakistan border and is taken in by a kindly Muslim family, who see him as a lost child. He gets safely home and tries to help him regain the trust of his greedy new owner. The customs officers on both sides of the border stand in the way of a happy ending, though not very satisfyingly, and the moral resonance of the title is spelled out by the blind Muslim in the film's last line of dialogue.

Despite a snappy, high-pitched young musical number featuring Sonu hanging from a tire swing and singing his heart out, *Heda Hoda* isn't a Bollywood-style musical extravaganza. It's plenty of cheese, from the overly mannered performances to the ludicrous instrumental strikes intended to punch up the lame

humour, but most of its screen time is taken up by everyone discussing what they're going to do next, then walking somewhere else and engaging in another discussion of what's going to happen next. You don't even see a camel for the first 20 minutes of the movie.

But if your tyke has some experience with Indian cinema, or can sit still for colourful (but sanitized) images of rural India, a thoroughly non-anthropomorphic regard for camels, and a rare positive depiction of Islam, *Heda Hoda* is sure to be a milestone in his or her cognitive development.

The charms of Torill Kove's *The Danish Poet*, which screens with *Heda Hoda*, might be easier for the average young viewer to discern, if only because the former is only 15 minutes long and in English. To the lilt-ing, motherly narration by Liv Ullmann, Kove sets a simple but precise and expressive animation about feats of coincidence, love and inspiration in the stories of our lives. The titular poet finds himself living the

plot of his favourite novel, whose unhappy outcome sets the pattern for his own separation from his beloved. That's where the poetry starts.

Kove never lets the story get in the way of his sense of whimsy and the way the whole thing wraps itself up feels sweetly profound.

Also showing with *Heda Hoda* and *The Danish Poet* is Alan Pakarky's *Terra*, a poetic evocation of nature everchanging, with a score by Winnipeg composer Randolph Peters.

These three films are part of a pair of programmes featuring family friendly entertainment screening at Metro this weekend. Programme One (Friday, April 20 at 10 am and Sunday, April 22 at 2 pm) includes Ning Hao's *Mongolian Ping Pong*, a comedy about some Mongolian kids trying to give China back a ping pong ball they've found, screening with a pair of animated shorts by Canada's Sheldon Cohen. Visit www.metrocinema.org for more details.

SCOTT LINGLEY



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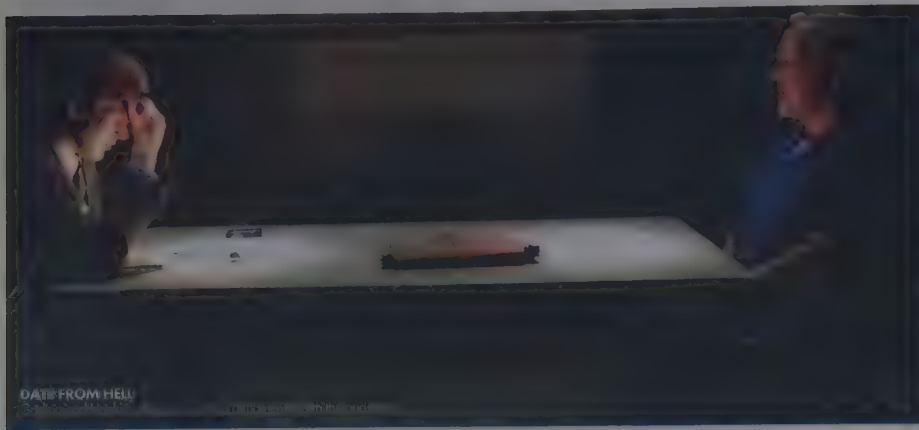
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Sorry, *Fracture*: It's you

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FRACTURE
Directed by Gregory Hoblit. Starring Anthony Hopkins, Ryan Gosling. Opens Apr. 20.
★★★★

FRACTURE IS A MOVIE THAT APPEARS to have a lot of potential.

It stars two excellent actors, Academy Award winner Anthony Hopkins, back in the bad guy/sociopath (ie Hannibal Lecter) role, and playing opposite him is last year's Academy Award nominee for Best Actor, Ryan Gosling, who was terrific as the drug-addicted high school teacher in the small independent film, *Hail Nelson*.

Two impressive leading men, to say the least, but unfortunately watching the movie *Fracture* is like

being set up on a blind date with someone that you are ultimately just not that attracted to.

You see, reviewing a movie is like being set-up on a blind date—and then after the blind date my job is to tell you whether or not this is a movie that you would potentially be interested in dating. At first, the idea of going on a date with *Fracture* sounded fun and exciting. It appeared to be a harmless throw-back to *The Silence of the Lambs* for Hopkins, with Gosling playing the Jedi Foster role.

But ultimately once you're sitting face to face with this boring, plodding, really just kinda average cat and mouse yarn, you wish that you were dating someone else, like say

Robert Rodriguez's *Planet Terror* or Quentin Tarantino's *Death Proof*.

I dated both of those movies later on the same day, and to be honest, as I am sitting here right now, I'm not very interested in writing a review about my first blind date. I can't get the proceeding totally hot double blind dates out of my mind! Those dates were fun and weird and spontaneous and filled with lots of gore.

Death Proof might have been a little too chatty, and some people complain that it strays too far from the grindhouse genre, but when the car chase kicks in, I have to tell you, I was on the edge of my seat. They were both fantastic dates! I had a terrific time!

Now, you might say "I didn't like *Grindhouse*! I thought those two movies were stupid!" and to that I respond "Well, dating is subjective. What one person finds attractive might repulse another. Beauty is in the eye of the beholder."

And perhaps you are the type of person that would be entertained by going on a date with *Fracture*, but my job is to offer you my opinion, and in my opinion *Fracture* is a movie that is really only worth going on a blind date with if you are easily impressed by TV's *Law & Order*.

The plot is fairly straightforward. Gosling plays a hotshot state prosecutor who has lost his moral compass and is only interested in climbing the ladder to the big leagues. Hopkins plays a genius engineer who knows his wife is cheating on him and one day decides to put a bullet in her head. What appears to be an open-and-shut case for the prosecution becomes much more, as

Reviewing a movie is like being on a blind date.... *Fracture* is only worth going out with if you love *Law and Order*.

a totally implausible battle between Gosling and Hopkins, Gosling desperately trying to prevent a guilty man from getting away with murder.

I won't bother going into any more detail about the plot of *Fracture* because I wouldn't want to give away the screenplay's few surprises. I will say, however, that the only worthwhile aspect of *Fracture* are performances by Hopkins and Gosling. They share a significant chemistry, and it is moderately engaging watching these two go head to head, even if the outcome is totally predictable.

What makes *Fracture* totally interesting is the one-note screenplay which doesn't really allow for much to happen. It never really develops any suspense and fails to connect viewer to story, leaving you feeling ambivalent about the outcome.

The trailer for *Fracture* makes the movie as an edge-of-the-seat thriller when really it's just a blind date that looks pretty at first glance. Besides, you get to know it, you see there's no personality. And didn't your mama tell you that personality is what really counts.

NATHAN CUCKOW

Lemme outta here

Disturbia can't find its way around a classic

DISTURBIA
Directed by D. J. Caruso. Starring Shia LaBeouf. Cameo-Anne Moss. David Morse. Now Playing. ★★☆☆

IF YOU THINK THE PREMISE OF *DISTURBIA* HOUNDS familiar, you are not alone.

It's a cross between Alfred Hitchcock's 1954 classic tale about voyeurism, *Rear Window*, and the WB's now defunct popular teen drama *Dawson's Creek*. Except in this teenage version, our protagonist isn't confined to a wheelchair, he's under house arrest. So I guess that makes it a totally different movie, right? And besides, could you really imagine teenagers renting *Rear Window*? I don't think so.

Newcomer Shia LaBeouf (*I, Robot*, *Constantine*, *Charlie's Angels: Full Throttle*) is in the finny Stewart/James Van Der Beek role, playing Kale Brecht, a teenage malcontent.

After losing his father in a terrible car accident, Kale has become bitter, sullen, and withdrawn. To make matters worse, when his condescending Spanish teacher asks him what his father would think about him not finishing his homework, Kale lashes out and punches the

teacher in the face, leading to his suspension from school and his house arrest.

For three whole summer months, Kale is confined to staying within one hundred metres of the homing device in the kitchen. If he strays, the little green light on his monitoring ankle bracelet turns red. If it stays red for ten seconds, the police are called.

At first things don't seem so bad. Kale gets to lounge around all day playing video games, eating peanut butter and chocolate syrup, and watching trash TV. But when his loving Mom, played by Carrie-Anne Moss (Trinity from *The Matrix*) takes on the role of prison warden, she cuts the cord to the TV, forcing Kale to do something more productive with his time, like monitoring his neighbours' behaviour from his bedroom window.

The timing of Kale's house arrest/voeyeuristic behaviour couldn't have been better. A super hot girl, who coincidentally looks about the same age as Kale, has just moved next door, and she likes to spend a lot of her time in her bikini, and oh yeah, another one of his neighbours (played by the excellent David Morse) might be a serial

killer.

If there's anything positive about *Disturbia*, it's LaBeouf. He gives a charismatic performance as the resentful teen.

Completely believable, he plays every colour of his young adulthood without anything coming across as clichéd.

With his next starring role in the upcoming *Transformers*, LaBeouf is most certainly a star on the rise.

Sadly, the same can't be said for the lovely Carrie-Anne Moss—who is reduced to the one-note naive mother role—and for David Morse, as the creepy next-door neighbour who may or may not be a cold blooded murderer.

Predictably, there isn't one single surprise in this stale teenage remake of a Hitchcock classic. Everyone is exactly who you think they are and they do exactly what you think they'll do exactly when you think they're going to do it.

This is a movie that is made for a teenage audience that doesn't know any better. Any respectable adult is liable to spend the entire movie bored out of their minds, feeling as though they've seen this movie before.

NATHAN CUCKOW



Fuzz Fizzle

Cop caper likable, but needs to pack more heat

Hot Fuzz
Directed by Edgar Wright. Starring Simon Pegg, Nick Frost, and Timothy Dalton. Opens April 19.

A FORMER BIG CITY COP WALKS into town on his new boat in a sleepy village. Conversing with one of the locals, he's told, tall tale-like, "Every time you and your mother packs heat into here."

"Who?" demands the cop with a bemused incredulity.

"Well, farmers," responds the local, "after a pause."

"Who else?" barks the cop, "these mothers?" sheepishly he winks the vowel.

Edmundson
Edmundson, more or less, to the local portion of *Hot Fuzz* (throw in liberal dose of absurdist, Air-Force type sight gags and you've got it, much got the picture). Whether you are amused or merely entertained by such goings on—based on your sense of humour—Edmundson operates on slow, slow burn for good two-thirds of its running time before making a 180 degree

turn into the kind over-the-top ghoulsh violence played for laughs that made the *Hot Fuzz* creative team's last venture (*Shaun of the Dead*) into a sleeper hit.

Co-writer Simon Pegg once again plays lead, this time as Nicholas Angel, a by-the-book top London cop who's relocated to a small, seemingly crime-free town because his peerless arrest record is making the metropolitan force look incompetent. Of course, something is amiss in Sandford (said small town): namely a series of gruesome accidents that all seem to be connected to a sinister supermarket manager (Timothy Dalton). Of course, Angel can't get anyone to listen to him, leaving much time for comedy in the vein described above.

It's not all groaners, though. In particular, the homoerotic undertones of Angel's relationship with hapless police constable Danny Burtman (Nick Frost, who played Pegg's thick but well meaning sidekick in *Shaun*, essentially reprises his role here, simply readjusting the loveable-to-loutish ratio in favour of the



former) is a fun, um, poke at the testosterone infused formula of "buddy" pictures.

But more than anything, what keeps your interest invested in *Hot Fuzz* isn't so much it's ability to produce belly laughs (they are few and far between) but rather a general veneer of likability seemingly emanating from all those involved.

Wright and Pegg are imaginative writers with a keen sense of mischief, but perhaps for their next outing they ought to think about bringing in a third party to fine-tune the comedy.

You know it's time to ask for help when you can't keep the Fuzz as fresh as *The Dead*.

ZOLTAN VARADI

Holy cow! That's us?

Check out our old hairdo at Archives film night

PROVINCIAL ARCHIVES FILM NIGHT
A live musical performance by Wilfred Bracken. James Philip. Fri, Apr 20, 7 & 9:30 PM. Cinema, Zedler Hall, Citadel (10110 Avenue). Tickets, \$10, \$15, \$20.

PROPER FOR A HOTEL TO BE visible. amiably explains the distinct voice of the Hotel Macdonald while calmly overlooking Edmundson of the late 1960s. anthropomorphized building is a satisfied tone to his voice wouldn't have been born out of place in a paved roads and cars replaced the dirt streets and walks, modern concrete buildings grown up to blot out the neighborhoods. Edmundson on the rise, the Mac happens in an 11-minute excerpt from the film *Edmonton—A Story*.

A short snippet of the talkative landmark, one of just over a half hour, is being presented by the Provincial Archives and CBC for Mod TV, their annual film night at the Metro. Historical footage of our city—how that attitudes have remained—is fascinating. University of Alberta sit-in, a woman pilot (though there's a slight over eye tolerates "women pilots from a male newspa-

per reporter; physical rehabilitation for a Grade One student with cerebral palsy (who grew up to be local writer Cam Tait). And then there's *A Tale of Two Cities*, which seeks to address the long-standing rivalry between Edmonton and Calgary. When asked about the difference between Edmontonians and Calgarians, a couple of Calgary teens wrinkle up their noses in disdain.

"They're mostly Ukrainians and Italians," one explains.

Some of the vignettes are tougher to get through—commercial of unblinking Federal Social Credit Party leader Bob Thompson delivering his party's message in a weirdly stilted voice, or the *Swit's* Meat motivational films directed at salesmen.



The best is saved for the last—surial black and white footage of teens in Fort McMurray smoking, looking cool and dancing out of sync to an after-the-fact dubbed in soundtrack of the Beach Boys and Zombies. Not only is it a great snapshot of a culture that most people probably wouldn't believe had made it that far north—there are definite psychedelic freaks in that crowd—but also the mismatched music gives the footage the ominous feel of a David Lynch film.

TOM MURRAY

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300 This adaptation of Frank Miller's graphic novel about the Battle of Thermopylae to his high-toned rhetoric that I think only heard about the whole movie. That said, *300* is probably the most perfect 3-star film ever (GI-ed may faces, replete with lavish, landscape-y scenes of spaces invading into torsos and beautiful invasions of invaders being driven off cliffs. There is nothing in this film but defiant machismo. For those enticed, it's slightly too preachy and fourth Reich-y—plus a bit dull and distant. The impressive pieces of propaganda, but what the movie needs right now are real lessons in civil war films that ironically match the mindset of the bombers. ★★☆☆☆ FG

Are We Done Yet? Recently hitched Nick (Ira Glass), has to share his tiny apartment (his ice cream shop) with wife Suzanne (Noa Long) and her kids. They've got to move. To the deep suburbs. Which puts them at the mercy of the locals, mostly Chuck (John C. McKinley), the jack of all trades with a new-age heart and the only person of entertainment here, such as it is. Incredibly noted together, the film carelessly goes off in a weathered tarp of a moral: Nick needs to stop pushing his family. You may draw wrong conclusion, since any selfishness in Nick's life is more than matched by the abnoxiousness of his wife and kids. ★★☆☆☆ (KW)

Codes of Glory Yet another overinflated kit that should've been given five minutes on SNL, but pulled out as back of the drawer filler for those "last of" DVDs. The plot: Chazz Michael Micherese (Farrell) and Jimmy McElroy (Jon Handson Dynamite) Heder) become a figure skating team after their solo careers are put on ice. How to an out-of-control feud between the two. The question of whether or not you'll think it's over is whether you find Will Farrell to be a little tedious; however, his simple presence as you to erupt into hapless giggles, or when endless homoerotic posturing strikes you strangely genius. ★★☆☆☆ (TM)

Breach The life of Robert Hansen, the worst turncoat in the history of the FBI, reveals that a lifetime of services in covert law-enforcement may turn you into a kinky, unhinged weirdo with serious daddy issues. *Breach* is all about the performance of his silver screen doppleganger, Chris Cooper, his weathered face and feral eyes housing all of Hansen's secrets and contradictions. *Breach* posts its black-and-white, good guy, bad guy constructs war, thankfulness, a flag-waving endorsement. You're a little sorry, even as creepy as he is, when Hansen gets pinched. Spies, it turns out, are just like many of us—sad, morally ambiguous bundles of nerves who just want someone to confide in. ★★☆☆☆ (ZV)

Breaking and Entering Jude Law stars as Will, a well-off architect with a flourishing business, and a beautiful girlfriend (Robin Wright Penn). He strikes up a relationship with Anira (Juliette Binoche), a widowed Bosnian Muslim and mother of a teen burglar. A summary barely does justice to the novelistic sense of detail built into this film, blessed with many well-fleshed minor characters, so many informing visual details, so many contemporary quandaries endemic to a multicultural society given careful consideration. Naturally things get a little shit and crumbly at the end, but there aren't many movies that deal with the allegedly anachronistic notion of class, or the notion that some people end up being exploiters or oppressors despite their efforts to the contrary. ★★☆☆☆ SL

Ghost Rider: Ghost Rider seems like a perfect target for comic-to-movie transformation, and the result is enjoyable even though it's pretty much terrible. Nick Cage handles combustible motorcycle rider Johnny Blaze with a certain Garfield disaffectedness, but that seems right for a guy who knows the devil is coming for him one day. Speaking of whom, Peter Dinklage does a strange and interesting performance as Mephisto. How well a CGI skull can act is up for debate; slightly better than Eva Mendes, anyway. But, unlike Hulk and Spider-Man, the film's a lot of fun. As a

film, extremely dumb—but hot, wild and fantastically-fun. ★★☆☆☆ (FG)

The Lives of Others In chilly, cheerless mid-1980s East Germany and its atmosphere of paranoia and coercion unfolds the tale of Wiesel (Ulrich Mühe), a cruelly efficient Stasi apparatchik, assigned to the full-time surveillance of a state-sanctioned playwright and his actress girlfriend. Even if you don't give a rip about the interdependence of Art and Ubiety, this is still a good movie, certainly one with all the requisite tension of a political thriller. Florian Henckel von Donnersmarck's film occasionally harps on its great themes and attendant ironies a little too explicitly, but Mühe's taut, utterly believable performance counterbalances the excesses. ★★☆☆☆ (SL)

The Lookout A brilliant film that seamlessly blends full-blooded characters and conventions, slyly sanding up society's misguided judgments of those fated to live off the beaten path. Chris Pratt (Joseph Gordon-Levitt) is a budding Midwestern hockey star, his life rearranged by a tragic prom night accident. Struggling to remember his day-to-day actions by detailing them in a notebook, he's hobbled by short-term memory loss. His sardonic, streetwise friend and roommate Lewis (Jeff Daniels) has heard under all the hippie bluster. No moment or emotion is waste in this taut thriller. ★★☆☆☆ (MH)

Music and Lyrics Pop! is an '80s Wham-esque duo starring Alex Fletcher (Hugh Grant). A decade later, Alex is living comfortably playing high school reunions, but a Christine-done wants Alex to write her a song. Unable to write lyrics, he turns to Sophie Fisher (Drew Barrymore) who just came to water the plants. Barrymore and Grant, charming in the past, are at their best here—particularly because the script actually gives them funny things to say. They shine on easy, comfortable onscreen vibe, portraying characters romantically damaged in a fairly real and unspectacular kind of way. If you've ever let yourself enjoy a

goofy pop song, you might get a kick out of *Music and Lyrics*. ★★☆☆☆ (KR)

Premeditation Linda (Sandra Bullock) is a housewife leading a fairly static but seemingly pleasant existence until a policeman arrives and announces that her husband has died. But when Linda wakes up the next morning, Jim is still alive! And so on. This is a film with a few shining moments which are sold down the river to make way for the silliest and most unlikely third act ever. Bullock owns all the shining moments of the film, but the film's inevitable return to formula-will seems all the more disappointing as a result. And while Bullock can so effortlessly make her character care about her amorous future, *Premeditation* really can't make us care about this unfortunate woman and her boring family. ★★☆☆☆ (KR)

Shooter Sniper Bob Lee Swagger (Mark Wahlberg) has already been sold out by the military, but now the military is back to appeal to Swagger's sense of duty to stop an impending assassination. It's pretty clear from the posters who's going to get set up, and soon enough Swagger is on the run. Screenwriter Jonathon Lemkin is couching very serious condemnation of Republican behavior vs. public apathy in the last six or so years, hinting that even the most loyal and partisan and guns and apple pie American is ready to snap at all the endless bullshit. Valid, but a better film, please? ★★☆☆☆ (FG)

Reviewers: Dave Alexander, Nathan Cuckow, Matthew Holliday, Mike Hebert, Anthony King, Scott Lingley, Lech Linkiel, Tom Murray, Celia Nicholls, Kate Rennebohm, Mari Sasano, Jerry White, Kevin Wilson

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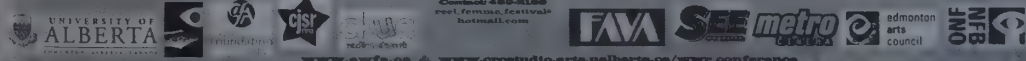


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KNIGHTS PUB 11860-145 Ave. — Thu, Thu - Sat
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1099 — Tue, 9 pm, w/ Dean Lone & Brittany
NIKO DIAMONDS 8130 Gateway Blvd. — Mon, 9
pm - 1 am w/ Gord from Stone Rock
Entertainment
O'CONNORS IRISH PUB 9013-88 Ave., 469-8165
— Thu, 9 pm - 1 am
ON THE ROCKS 11740 Jasper Ave., 482-4767 —
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Scott Parsons, Mr. Entertainment
ORLANDO'S 11516-121 St., 457-1195 — Every
Wed & Sun, 9:30 pm - 2 am
ORLANDO'S II 13509-127 St., 451-7799 — Tue &
Wed, 9 pm - 1:30 am w/ Mr. Entertainment
ORLANDO'S III 6104-104 Ave. — Mon, 9 pm - 1

am, w/ Off-Key Entertainment
OUTLAWS BAR & GRILL 11848-127 Ave., 451-
5100 — Sun, 8 pm - midnight, Wed 9 pm - 1
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OVERLAND LOUNGE 12960 St. Albert Tr. — Fri 9
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9 pm - 1 am w/ Mr. Entertainment
SPORTSWORLD INLINE & ROLLER SKATING DISCO
13710-104 St., 472-6336 — Tue, Fri & Sat 7
pm - 12 am Sat & Sun, 1 pm - 5 pm
STRATHEN PUB 9514-67 St., 465-5478 — Wed
& Fri

THE DOCKS Lonsdaleway Mall, 476-DOCK — Fri
9:30 pm - 1:30 am
THE DRUID 11605 Jasper Ave. — Wed, 9:30 pm -
1:30 am
THE PRAT 10320-102 Ave., 428-3733 — Every
Tue, 9 pm w/ Peter from Mr. Entertainment
THE NEST NAIT Main Campus — Every Wed, 8
pm - 8 pm
THE NEW TAPHOUSE 9020 McKinney Ave., St.
Albert, 458-0860 —
Tue hosted by Jay & Mr. Entertainment
THORSHY PUB Thorshy, AB — Sat 9:30 pm -
1:30 am w/ Sonia/Prosound
THYME TO DINE 15505-118 Ave. — Fri & Sat
9 pm - 1 am
TODAY'S PUB 5224-86 St. — Fri Sat 9:30 pm
w/ Mr. Entertainment
WINSTON'S PUB 9016-132 Ave. — Wed, 9:30 pm
Sat 9 pm w/ Mr. Entertainment
WOODY'S 11725B Boulevard Rd., St. Albert, 439-0630
6636 — Sat & Mon w/ Tizzy, Sun & Tue w/
Patrick
X-WRECKS 10143-50 St. — Wed 7:30 pm
pm w/ Sonia/Prosound
YESTERDAY'S Boulevard Rd., St. Albert, 439-0630
— Thu, 9:30 pm - 2 am w/ Off-Key
Entertainment

EVENTS

BOOKS 2-EAT GALA — May 5, 7:30-11:30 pm
— Stinky A. Miller Library, Church Hill South
evening of music, food and wine, with a
library of silent auction items, including
books! Proceeds raised go towards the
Hill Library, expected to open later this
year. Info & tickets: 496-7051
BRIDGE THE GAPS — Apr 15, 7:30-9:30 pm
— Cloverdale Community Hall, 9411-97 Ave.
open dialogue event between different
groups to promote cultural and social
understanding and encourage a healthy
environment. Presented by the Neighbourhood
Alliance on Race Relations (NARRP) and the
Islamic Family Social Services Association
admission, refreshments will be served
CHILDREN OF TIBET FUNDRAISER — Apr 21, 7-10 pm
— Strathcona Community Hall, 10100
Ave. Dinner and silent auction, donations
from Padmanandi Restaurant, with proceeds
by Indian Tibetan vocalists Nani & Nani
Proceeds to benefit Tibetan orphanage
at Earth's General Store and Padmanandi
at the door. Info: Christine, 478-4413

RED MEAT

stepping stone to sculptification

Sweet bojezzz. I can't keep puttin' off going over 'tsee th' doctor about these dad-blamed dizzy spells I been gettin'.

You look a tad peid Whyn'tcha set down a little while, Boss?

I reckon I better do just that. Dwight. You an' th' boys close up the corrals and fill all the water w/ feed troughs

And tell Shorty tuh bring me over muh can of spray-on lacquer and paper sack.

Uh, don't yuh think huffin' might make yer problem worse?

I surely doubt it. Hasn't seemed to make no difference over the last ten years m' so

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Liquor 18% alc by volume. Southern Comfort Company Louisville, KY ©2007

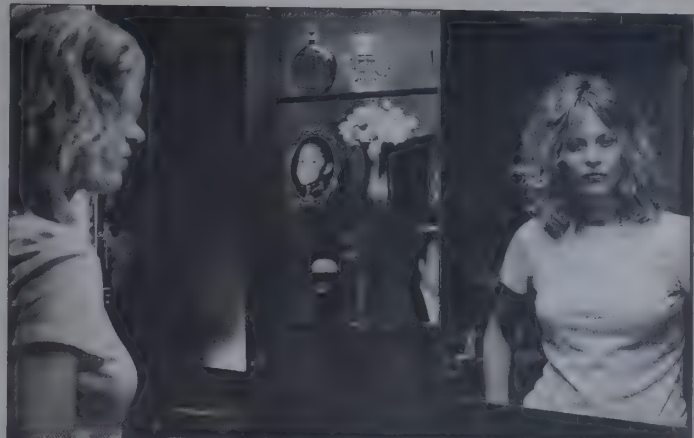
SEE
MAGAZINE

MAN B&B BAND DANCE — Apr 21, 8 pm-12 pm
Dutch Canadian Centre, 13312-142 St.
Live band plays Big Band classics, plus
polka, swing, and Latin dance.
\$15-\$25 for two at the door.
WALKING LIGHT AIDS — Apr 26: Participating
business donate 25% of food sales on Apr 26 to
help raise living with HIV/AIDS. For info and
participating Edmonton restaurants, go to
www.edmontonwalk.com, or call 488-5768.
WALKING LIGHT FESTIVAL — Apr 22, noon-6 pm
Horseshoe Park. Over 70 groups contributing to
the festival: mainstage performances by local
musicians, children's activity area, and more.
Admission free, donations for the Food Bank will
be accepted on site. Info: www.walk.com
WOMEN ON FASHION — Apr 28 & 29
Windsor Playhouse, 10322-83 Ave. A
celebrating Waterdale Theatre Assoc's
50th anniversary renovation fund.
Includes theatrical costumes through the ages,
from supplied by Callidos, C'est Sera
Theatricals and Head Case. Set silent cost
ume fashion show 5 pm, reception to fol
low. Tickets \$40 at TIX.
FASHION SHOW & SALE — Apr 27-4-9
Apr 28, 10 am-6 pm. Parkdale Community
Centre, 25-45 St. A collection of local designers
Sabrina Butterfly Clothing, Janet
Lynn Lines Designs bags and Corina
Lynn Designs. Info: inspiredesigns.ca.
FAIR & FLEA MARKET — Apr
27-28, 9 am-5 pm. King's University College gym
1425-50 St. Over 40 tables of crafts,
and gently used items. Free admission.
BOULEVARD SHOW & FUNDRAISER
Apr 28, 8 pm-10 pm. The Roxy, 10345
St. James. 425-1500 raised benefit organi
zation for world countries dedicated to stop
prostitution through education and
training at safe houses. Show also features
live singing band Uncle Outrage side
band and cabaret.
FAIR TRADE FAIR & FILM FEST — May 19,
10 am-6 pm. Translato Arts Barn, 10330-84 Ave.
Wednesday fair trade info here. Dozens of anti
prostitution, anti-prostitution and independent
businesses, featuring awareness about
fair trade movement and economic equal
ity. Admission by donation. Info: edmontonun
ion.ca.
BOOK MAGAZINE ISSUE #2 LAUNCH —
Apr 27, 11 pm. Sapphire 10416-82 Ave.
Bookshop celebrating the Edmonton arts scene,
feature an art show by contributors, music by
Nik & Genesis, door prizes, \$5 at the door.
Info: bookmagazine@gmail.com.
POETRY, ART & MUSIC NIGHT — Apr
27, 8-10 pm. Profiles Poetry Art Gallery, 19
Ave. St. Albert Readers from Poet's Ink,
live from art exhibition, and musical perfor
mance by Victoria Talent. Free, open to all.
Info: 460-4100.
WALK SALE — Apr 27, 9-9 pm. Apr 28, 9-30
pm. Holy Trinity Anglican Church, 101 St
Ave. Small museum, clothing, books, toys,
and more. Free admission. Free admission.
GALLERY WALK — Apr 21, 10 am-5 pm
1032-12-4 St. The Gallery Walk Association
has a spring hike, traversing Jasper
Park in 12.5 St. districts. Walk includes
a visit to Art Made, Agnes Burgess,
and Joyous Uddell. Election, Scott Tu
liver. Info: www.gallery-walk.com.

SUBTERRANEAN SOUND'S ANNUAL 4-20 FEST —
Apr 21, Avenue Stampart, 1030-118 Ave.
Featuring DJ Mark Many, Shortround, Echo,
Deyre, Shamik, Sweetz, Mat Hatter & guests.
Tickets at Fossil, Colourblind, Treeshoe &
Soulers.
THE SAFETY NET BENEFIT — Apr 20, 7 pm. Timms
Centre, U of A campus. A student initiative in
support of the Drama Student Emergency
Bursary Fund. Performances by Andrea House,
Michelle Boudreau, Sheldon Cassano and
Finally Theatre. Tickets \$30 at TIX, or \$35 at the
door.
THE WOMEN GATHERING EVENT — Apr 27-29
Queen Alexandra Hall, 10425 University Ave.
A weekend of workshops, activities and enter
tainment for women of all ages. Yoga, belly
dance, NIA, Wild Women and storytelling,
Reiki, rune readings, designers, crafters and
more. Info: www.womengathering.com, or call
439-9019.
TRANS AWARENESS WEEK — May 1-7. All events
held at Pride Centre of Edmonton, 1000-109
St. 488-3234. Mon. Movie night, Tue. Drag
and Cross-dressing Day, Wed. Trans 101, Thu.
Trans Issues in the Workplace, Fri. Meet &
Greet. Everyone welcome! Info: 488-3234.

EXHIBITS

AGNES BUGERA GALLERY 12310 Jasper Ave.,
482-2834 — Until Apr 26. Going with the Flow
watercolour exhibit by Jerry Heine. Hours: Tue-
Sat 10 am-5 pm. Info: www.agnesbugera-
gallery.com.
ALLIED ARTS COUNCIL 455 King St., Spruce
Grove, 962-0664 — Until Apr 21. Wax Factor
The Beauty of Craft, by feature artist Monica
Dery.
ALBERTA CRAFT COUNCIL 10184-105 St. 488-
6611 ext. 221 — Apr 14-May 26. The Naked
Truth, sculptural glass, images and text exam
ining the dimensions of the mind and body. Until
July 14. Brew-haha, fun and fabulous heath
and hats in a wide variety of mediums. Info:
www.albertacraft.ca.
ART BEAT GALLERY 28 St. Anne St. St. Albert,
439-3267 — Hours: Tue, Wed & Fri, 10 am-6
pm, Thu, 10 am-8 pm, Sat, 10 am-5 pm.
Info: www.artbeat.ca.
ART GALLERY OF ALBERTA Enterprise Square,
9100, 10230 Jasper Ave., 422-6223 — Until
June 10. China Sensation: New Art from
China, 22 artists of the Sichuan capital,
exhibiting outside of China for the first time,
combine cutting edge contemporary art and
social commentary. Art Nine contemporary
Edmonton artists showing works that reflect the
impact of the local cultural and physical geogra
phy. Unifad, David Cantin's modernist reprob
to art. ArtOutdoors (until May 27) a collabora
tive project transforming unused Pottery bil
boards into "outdoor" gallery spaces for works
of art from the AGA's collection. Back to the
Future, a retrospective exhibition comprising key
works that mark the AGA's evolutionary steps
toward becoming Alberta's leading institution for
art. Info: www.artgalleryofalberta.com.
ART MODE GALLERY 12220 Jasper Ave. — Until
May 3, bold and textured landscapes by
Raymond Cavotte, graceful baller-theme paint
ings by Shannon Louise. Open Tue-Sun 10
am-5 pm. Info: www.artmoda.com.
ARTS HUB STUDIO GALLERY 3rd fl., 10217-105 St.



IN THE LAND OF WOMEN Meg Ryan stars in the story of a lonely TV writer drawn into a multi-generational love triangle. Satisfy your yen for the multi-generational love triangle. Satisfy your yen for the multi-generational love triangle.

439-9532 — Open Every Thu, 5 pm-11 pm
Info: www.artbeat.ca.
BANYAN TREE GALLERY 10336-107 St., 425-
2727 — Featuring contemporary South Asian
artworks, furniture, jewelry and more. Info:
info@banyantreegallery.com.
BEARCLAW GALLERY 10423-124 St., 482-1204 —
Apr 21-May 3. Black Cloud Rolling into
Beardorn Camp, new works by Linus Woods.
Info: beardornclawgallery.com.
BOHEMIA CYBER CAFE 11012 Jasper Ave. — Info:
www.bohemiacafe.ca/about.html.
CENTRE D'ARTS VISUELS DE L'ALBERTA 9103-95
Ave. — Until Apr 25. Between Dream and
Reality, contributions include Leonie Poole, Roma
Newcombe, Pauline Ullrich, Monika Dery &
Gisela Gregoire. Info: 461-3427.
CHRISTIE BERGSTROM'S RED GALLERY 9621-82
Ave. — View the web site at
www.redgallery.ca. Hours: Mon-Fri, 11 am-5
pm, Sat by appointment, 439-9210.
CLAYWORKS STUDIO INC. 10215-81 Ave. 433-
8866 — Info: 433-8866 after 1 pm.
COLLECTIVE CONTEMPORARY ART 6507-112 Ave.,
491-0002 — Info: www.collective.ca.
DOUGLAS LORRI GALLERY 10322-124 St., 488-
4445 — Until Apr 21. Lux-Etate, paintings by
Vivian Thierfelder. Hours: Tue-Sat, 9:30 am-5
30 pm. Info: douglaslorri.com.
ELECTRUM DESIGN STUDIO 12419 Stony Pt Rd.,
482-1402 — Collection 2007 features new
works by artists in a variety of mediums. Gold &
silver jewelry and ornaments by Wayne
Mackenzie, Janet Stein, Meghan Wagg, John
Blair & Jackie Anderson, paintings by Sophia
Rody-Halo Shaw, Jeff Collins, woodwork by
John Morel, Henry Schlosser, George Haagle.

glasswork by Robert Heid, Jeff Holmwood, Todd
Schonrock, ceramics by Katrina Chayler,
Christian Bor, Grazer Kallfeld, wall-chirp-
ing by Terry O'Connor, photography by Lori Ann
Muenier. Info: www.wyomienkatiezaga-
smith.com.
EXTENSION CENTRE GALLERY 2nd fl., U of A
Extension Centre, 8303-117 St. — Until Apr 25.
Building Bodies — Bodies Building. Hours: Mon-
Thu 8:30 am-8 pm, Fri 8:30 am-4:30 pm, Sat 8
pm-12 noon. Info: www.extension.vancouver.ca.
FAIR GALLERY 1-1 Fine Arts Building, U of A
Campus — Hours: Tues-Fri, 10 am-5 pm, Sat,
2-5 pm.
FRINGE GALLERY 10516 Whyte Ave. 432-0240 —
Throughout Apr. Camella Ostrovsky's 'Totipot'
Flash, mixed media.
GALLERY AT MILLNER Stanley Millner Library, 7 St
Winston Churchill Square — Apr 29-May 12
Common Ground, produced by the ASA and
MASA. Hours: Mon-Fri, 9 am-9 pm, Sat, 9
am-6 pm, Sun, 1 pm-5 pm.
GLASS HAPPENINGS 17324-1054 Ave. — Info:
484-8388.
HARCOURT HOUSE GALLERY 3rd floor, 10215-
112 St., 426-4160 — Until May 12. Familiar
Territory, drawings by Lisa Schlar, and Rooted
in charcoal drawings by Erni Schwab. Info:
www.harcourthouse.ca.
JEFF ALLEN GALLERY Strathcona Seniors Centre,
10031 University Ave. 433-5807 — Until May 3.
Digital fine art by Ansgar Thompson. Hours:
Mon-Thu, 9 am-4 pm.
JOHNSON GALLERY 7711-85 St. — Edmonton Oil
Painters, artists working in studio. Info: susanob
no.com.
JUBILEE AUDITORIUM GALLERY Basement — Until

June 30. Photography by Darlene Hildebrandt.
LANDO GALLERY 1130-105 Ave. 480-1161 —
Hours: Mon-Fri, 10 am-5:30 pm, Sat & Sun,
4:30 pm. Sun by appointment. Visit
www.landogallery.com for info.
LATITUDE 53 10248-105 St., 432-5353 — Info:
www.latitude53.org.
LOFT GALLERY 4010-105 Ave. Centre, 590
Broadway Blvd., Sherwood Park, 467-4481 —
Until May 15. Featuring new artists Brenda
Doris, Patricia Long, Betty Lee, Carolyn Fair,
Mary Depresso, and Janice Bannant. All new
works. Opened by artists at the Art Society of
Strathcona County. Hours: Sat 10 am-4 pm,
Thu 5 pm-9 pm.
MACLEAN STUDIOS Centre for the Arts campus,
10045-156 St. — Apr 23-27. The Works Grad
Show 2007. Show includes students mapping a
photography, illustration, digital media, exhibit
presentation, and motion images. Hours: Sun
12-4 pm, Mon-Thurs 12-7 pm. Info: www.mace
lean.ca/finest.
MCNULLEN GALLERY 8440-112 St., 407-7152 —
Until May 27. A Conservation Portrait: Natural
Habitats and Species, by Cindy Barratt and
Elaine Funnell. Hours: Mon-Fri, 10 am-8 pm,
Sat & Sun, 1-8 pm. Admission free.
MINIST POTHARY & SCULPTURE STUDIO 37,
51049 RR 214, Sherwood Park, 662-4160 —
Original sculptures by Horst Dall. Info:
www.horst-sculpture.ca.
MULTICULTURAL CENTRE PUBLIC ART GALLERY
5411-51 St., 963-2777 — Until May 10, Dawn
Kashinsky. Hours: 10 am-4 pm.
MUSEE HERITAGE MUSEUM 5 St. Anne St., St.
Albert, 459-1528 — Hours: Mon-Sat 10 am-5
pm, Sun, 1-5 pm. Admission suggested.

TIX ON THE SQUARE

Cheer and Cheer Sport
Theatre Network
May 19-20 May 6

Beauty That Demands
The Students of the U of A
Department of Drama
April 27-28

Post Show
Urban Folk Club
April 27

Musical for the Soul II
The Greenwood Singers
April 27

A Baroque Evening
Alberta Baroque Music Society
April 27

The Presence with Ben Weir
First Presbyterian Church
April 27

Strive for the Floor
Theatre Room
April 27

9830 - 102 Avenue

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FRIDAY AND SATURDAY

APRIL 20-21
THE GROOVE
HOUNDS
NO COVER

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MED 2 TOPPING PIZZA \$5
(DINE IN)

MONDAY
3\$ DOMESTIC BOTTLES

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FREE POOL

UPCOMING EVENTS

APRIL 20-21
THUNDER
ROADS

6402-118 AVENUE
474-5554

THE BACK DRAUGHT PUB

8307-99TH ST.

FRIDAY 20
SHOW 9:30 PM
COVER \$5

4/20 SHOW
RED MEDICINE
DEAD CITY SERPENTS & END CREDITS
free ear plugs at the door

SATURDAY 21
SHOW 9:30 PM
COVER \$3

MORITURI
PERILOUS SEAS & ANAVRIN

Music Trivia
EVERY WEDNESDAY
AT 9 PM
\$3.75 PINTS OF BEER ROCK
8PM - CLOSE

Friday & Saturday Specials
TOONIE HI-BALLS 8 PM - 10 PM
7.00 TRIPLE HI-BALLS 10PM - CLOSE

DARTS + POOL + VLTS + RETRO ARCADE!



NNNENNA FREELON — April 21, 7 p.m. Arden Theatre, St. Albert

donation of \$2
NINA HAGGERTY CENTRE 9704-111 Ave., 474-7611 — Hours: Studio open Mon-Fri 9-10 am, 2-30 pm. Gallery open Mon, Wed & Fri 9-30 am, 2-30 pm; Tue & Thu 9-30 am, 4-6 pm & 6-8 pm. Info: www.ninahaggerty.ca
OUT OF THE FIRE STUDIO 12214 Jasper Ave., 379-0240 — Works by Fraser McGuck, Alexander Glacier, original oils by Richard Dixon, sculpture by Lazarus Tandi, Roman and Phoenician hand-spun glass, and stoneware pottery.
PETER ROBERTSON GALLERY 10183-112 St., Apr 19-May 10 FUGHT, humanist sculptures in concrete and steel by Susan Owen Kagan.

Opening reception Apr 19, 7-9 pm, artist as attendance. Hours: Tue-Sat 10 am-5:30 pm, Thu 10 am-8 pm.
PICTURE THIS 959 Ordre Rd., Sherwood Park — Info: 467-3038 or picturethisgallery.com
PORTAL GALLERY 941-91 St., 702-7522 — Contemporary, figurative, and landscape paintings. Hours: Mon-Wed 12-5 pm, Thu-Fri 12-8 pm, Sat 12-7 pm.
PROFILES PUBLIC ART GALLERY 19 Perron St., St. Albert 460-4310 — Apr 19 — Seeing new works by James Doran, Monica Mussa-White, Louis O'Callaghan and Ulrike Rosser.
PROVINCIAL ARCHIVES OF ALBERTA 8555 Roper — 427-1750 — Until April 27 The Great

Western Garment Company, founded in 1911 (now owned by Jean Strass and Co.) exhibit features information panels, archival photographs and clothing on loan from the Royal Alberta Museum. Hours: Tues-Sat 9 am-4:30 pm, Wed 9 am-7 pm.
RED STRAP MARKET 10305-97 St., 497-2211 — Hours: Tue-Sun 11 am-5 pm.
ROWLES & COMPANY 10130-103 St., 426-4035 — Featuring over 100 Western Canadian artists in oil, acrylic, watercolour painting, linocut, glass, blown glass, metal, mosaic, leather carving and sculpture. Hours: Weekdays, 9 am-5 pm, Sat, Noon-5 pm. Info: www.rowles.co.ca
ROYAL ALBERTA MUSEUM 12845-102 Ave., 453-9100 — Until July 2, *Golden Rowels: A Retrospective*, featuring works from the world-renowned adventure photographer. Until July 2, *Project Renegade: Building a Museum for Alberta*, a glimpse into the museum's redevelopment plans and proposed new galleries. *Coal and Collected*, unseen artworks from archival collections. Info: royalalbertamuseum.ca
SCOTT GALLERY 10411-124 St., 488-3619 — Until May 1 Elements, paintings by Marianne Wachtel, focusing on ancient Greece's five elements. Hours: Tues-Sat 10 am-5 pm. Info: www.scottgallery.com
SELFRIDGE POTTERY STUDIO 9844-88 Ave., 439-2292 — Info: www.sellridgepottery.com
SNAP GALLERY Society of Northern Alberta Print Artists, 10309-97 St., 423-1492 — Hours: Tues-Sat, Noon-5 pm. Info: snap@snapartists.com
SPECTRUM ART GALLERY 2418-91 St. — Featuring 30 Western Canadian artists. Hours: Tue-Sat, 11 am-9 pm.
ST. ALBERT PAINTER'S GUILD St. Albert Place, #5 St. Anne St.
STRATHCONA COUNTY MUSEUM & ARCHIVES 913 Ash St., Sherwood Park 476-8189 — Until June 30 Scouts Canada collection, celebrating 100 years of scouting fun & adventure. Hours: Mon-Fri 10 am-4 pm. Info: www.strathcona-county-museum.ca
STUDIO GALLERY 11 Perron St., St. Albert, 460-5993 — Until Apr 28 *Prisme Colours*, paintings by Bruce Thompson. Hours: Tues-Fri, 10 am-5 pm, Sat, 10 am-4 pm.
TEUS WORLD OF SCIENCE (AKA Edmonton's Space & Science Centre) 11211-142 St., 451-3344 — Permanent Exhibits: *The Body Fantastic*, *Planetarium*, *The Green's House*, *Space Place*, *Discoveryland* & *DinoDin* in the Explorer Gallery. *Synchrone Science*, *Science Demos*, *Cryogenics*, *Electricity*, *What Puts TheFizz in Soda Pop!* Info: 451-3344, www.edysium.com
TIFFANY'S DECOR 10135-82 Ave., 434-2414 — Feat. French art by Razzi, tile tables, custom neon, works by Richard Dixon & vintage neon fluoro signs. Hours: Tue-Sat, 12-5 pm.
TIMAS CENTRE Second Flipping Space, U of A Campus — Hours: Thu 7-11 pm, Fri 2-11 pm, Sat 2-10 pm.
TRANSALTA ARTS BARN 10330-84 Ave. — Hours: 11 am-9 pm.
TU GALLERY 10718-124 St., 452-9662 — Apr 21, 12-4 pm, A Henry Schlusser retrospective, looking back at his 50-year career in architecture and furniture design. Artists in residence include Lorraine Olsberg, Evelyn Skolton, Ellen Henry, Penny J. Miller, Bonnie Elberk, Rose Bul, Diane Elberk and Lorraine Weaver. Info: www.tugallery.ca
URBAN ROOTS 10418-82 Ave. — Info: 438-7976

VAAA GALLERY Visual Arts Alberta Association, 3rd Fl., 10215-112 St., 421-1731 — Until May 12 Roofs, paintings by Teresa Holloway, and Constellation, paintings by Emmanuel Bara Layla. Opening Reception Apr 5, 5-7 pm, artists in attendance.
WEST END GALLERY 12308 Jasper Ave., 488-4892 — Apr 21-May 3 Celebrating the 32nd anniversary of the gallery, resident artists show some special works.
WORKS GALLERY 10155 Jasper Ave., Main Floor — Info: 426-2122 or www.theworks.ca
ZIEGLER HUGHES GALLERY & SERENDIPITY FRAMING 9840-90 Ave., 433-0388 — Andalusian Mexican jewellery & art works by Canadian and Mexican artists and artisans. Hours: Tues & Wed, 10 am-6 pm; Thu & Fri, 10 am-8 pm; Sat, Noon-8 pm; Sun & Mon, Noon-5 pm.
ZOCALO 10285-95 St., 428-0754 — A gallery of courtyard surprises. Features a diverse selection of international crafts, artwork, and tropical flowers. Hours: Mon-Wed & Fri 10-6 pm, Thu 10-9 pm, Sat 9-5 pm, Sun 12-5 pm.

MUSEUMS

ALBERTA AVIATION MUSEUM 11410 Kingsway Ave., 451-1175 — Edmonton bush pilot display in WWII-era double-wide, double-lung hangar. Hours: Daily, 10 am-4 pm.
CITY OF EDMONTON ARCHIVES 10404-108 Ave., 426-8710 — More than 50,000 catalogued photographs and slides from the 1880s to the present. Two display galleries. Free admission. Hours: Weekdays, 8:30 am-4:30 pm.
JOHN WALTER MUSEUM 10641-91A Ave., 465-8787 — Admission is free, donations gladly accepted. Info: www.edmonton.ca/johnwalter
LOYAL EDMONTON REGIMENT MILITARY MUSEUM 118, Prince of Wales Armouries Heritage Centre, 10440-108 Ave. — Current exhibition: *The Battle of Ortona*, Dec 1943. Displaying artifacts, photographs, documents, and texts on one of Canada's most important battles of World War II. Hours: Weekdays, 10 am-4 pm.
MUSEE HERITAGE MUSEUM 5 St. Anne St., St. Albert, 459-1528 — Hours: Mon-Sat, 10 am-5 pm, Sun, 1-5 pm. Admission Suggested donation of \$2. Info and registration: 459-1528.
ROYAL ALBERTA MUSEUM 12845-102 Ave., 453-9100 — Permanent Exhibitions: *Wild Alberta* explores Alberta's natural habitat. *The Synchrone Gallery of Aboriginal Culture* traces the extraordinary history of Alberta's Aboriginal peoples from the end of the Ice Age to the present day. *The Natural History Gallery* explores some of the extraordinary changes the Alberta region has experienced, and how these changes were written in the rocks. Info: 459-9100. Hours: Mon-Sun, 9 am-5 pm. Ticket prices & Info: www.RoyalAlbertaMuseum.ca
TELEPHONE MUSEUM Prince of Wales Armouries Heritage Centre 10444-108 Ave., 432-1010 — Hours: Tue-Fri, 10 am-3 pm. Admission by donation.

MEETINGS

ADHD SUPPORT Glenora Hospital, 10230-111 Ave. — Every first & third Tue.
MAC EWAN — MacEwan University, 1207-142 St. NW, Edmonton. Info: 443-3020 or 443-3021.
NORWOOD TOASTMASTERS CLUB 11111-111 Ave., 443-3020 or 443-3021.
POWERSPEAKERS TOASTMASTERS CLUB Wed 7 pm-9 pm, Alberta Convention Arts, 10045-156 St. RM 457. Develop public speaking & communication skills. Info: 443-3020 or 443-3021.
PURSUERS TOASTMASTERS CLUB — Every Tue, 8:30 pm, Best Western — Cedar Park Hotel, Trail & 51 Ave. Become more confident in groups & individuals through a program. Info: www.pursuers.org
SCREENWRITER'S CIRCLE Orlow Arts, 102 St., 429-1671 — Every second Tue. Call 429-1671 or visit FAVA or SUPPORT GROUP FOR WOMEN'S ISSUES

AD/CHADD hosts an adult support group for attention disorders. Info: 406-5211.
ALBERTA ENTREPRENEURS ASSOCIATION The Faculty Club, 11435 Sask Dr. — Every third Tue, 5:30 pm-9 pm. *Franchise* group. Info: www.aea.ca
ALLIED ARTS COUNCIL Spragg Avenue Arts Centre — General meetings: First Wed 7 pm, 2nd Wed 7:30 pm, 3rd Wed 8 pm, 4th Wed 8:30 pm.
BUSINESS & BEYOND TOASTMASTERS CLUB A, 805 RT — Every Mon, 6:30 pm, Tues & Wed, 7:30 pm. Enhance your communication, leadership & public speaking. Info: 492-0910 or www.beyond.ca
CHANTICLEER TOASTMASTERS — Every Thu, 8:30 pm, Kingsway Room, Millwright Building, 131 Airport Rd. Feel confident in public speaking & leadership skills. Info: 492-0910 or 474-1138.
EDMONTON FRENCH MEETUP — Information group, all levels of French speakers. Second Cup, 124 St. & 102 Ave. Info: 443-3020 or 443-3021.
THE EDMONTON NATURE CLUB — Meetings at the Royal Alberta Museum. Info: 453-9100 or 453-9101.
ENTERPRISES FORUM TOASTMASTERS CLUB Meets Mon (Tue after long weekends) at the Royal Canadian Club, River Valley & us on — delicious buffet lunch, supportive, fun-filled environment, learning communication & leadership skills. Info: Don Rasmussen 5565 or drasmussen@shaw.ca
EQUITABLE CHILD MAINTENANCE & ACCESS Society Seniors Lions Club, 11113-111 Ave. — Every second Mon, 7 pm. Info: www.seniors.org
FASTFISH SPEED DATING — Canada's most popular speed dating & singles event service. Info: 443-3020 or 443-3021.
HIP MAMAS MEET-UP GROUP — A group of young mothers and their babies meet twice a week for activities and other fun. Info: 443-3020 or 443-3021.
ILLUSTRATIONS SOCIAL CLUB The Roost, 10345-103 Ave. — Second Thu of each month, 8 pm. Info: 443-3020 or 443-3021.
IMAGES ALBERTA CAMERA CLUB — 2nd & 10th of the month, 8 pm. *Allegiance* 10345-103 Ave. Info: 443-3020 or 443-3021.
JUBILEE TOASTMASTERS CLUB — Every Tue, 8:30 pm, 1207-142 St. NW, Edmonton. Info: 443-3020 or 443-3021.
MAC EWAN — MacEwan University, 1207-142 St. NW, Edmonton. Info: 443-3020 or 443-3021.
NORWOOD TOASTMASTERS CLUB 11111-111 Ave., 443-3020 or 443-3021.
POWERSPEAKERS TOASTMASTERS CLUB Wed 7 pm-9 pm, Alberta Convention Arts, 10045-156 St. RM 457. Develop public speaking & communication skills. Info: 443-3020 or 443-3021.
PURSUERS TOASTMASTERS CLUB — Every Tue, 8:30 pm, Best Western — Cedar Park Hotel, Trail & 51 Ave. Become more confident in groups & individuals through a program. Info: www.pursuers.org
SCREENWRITER'S CIRCLE Orlow Arts, 102 St., 429-1671 — Every second Tue. Call 429-1671 or visit FAVA or SUPPORT GROUP FOR WOMEN'S ISSUES

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write
letters@see

write us a letter
letters@see.greatwest.ca

April 19 - April 25, 2007 • Edmonton **SUN 4**



COMEBACK KID — April 21, Starline Room. With This Is Hell & Parkway Drive

READINGS & LECTURES

ART & POETRY NIGHT — 3rd Sat every month, Caruso Coffee Station, Jasper Ave. & 108 St. A night of music, visual arts, spoken word, poetry and dance. Submissions welcome. Info: 448-1051 or esham.1@hotmail.com

FAREWELL READING: CATHERINE BUSH — Apr. 19, 7:30 pm. Audrey's Books, 10702 Jasper Ave. The U of A's Writer in Residence caps off her stay in Edmonton with readings from *The Rules of Engagement* and *Clara's Head*. Everyone welcome. Info: 423-3487

GET PUBLISHING CONFERENCE — Apr. 27 & 28. Lister Conference Centre, U of A. Scheduled speakers include Greg Hollingshead, Linda Goyette, Chris Gillespie, Robert Adams, Susan Hagan, Jennie Frost, Thomas Trathum, Shirley Serviss, Tara Blasco Ray, Cheryl Kaye Tardiff, Sharon Budnick, and Peter Pitters. Keynote address by Wayne Chay, author of *The Jade Peony* info: www.getpublishing.ca or 497-5366

GLOBAL CHALLENGES: THE ENVIRONMENT & THE FUTURE — Apr. 24, 6:03 pm, Shaw Conference Centre. Dr. Richard Leakey, paleo-anthropologist and influential environmentalist. Part of Telus World of Science "Brightest Minds Series." Info: 452-9100

GREAT STORY FESTIVAL — Apr. 28-29, 2 pm & 7

pm. Transalta Arts Bazaar, 10330-84 Ave. Creation stories of the world performed with dancing, music, drumming, and pagentry. Ethnic food and mini market between shows. Tickets at \$15 for single shows, \$50 "Transit/Travel special" for two adults and two children. Info: 481-8400 or www.greatstorybookproductions.com

MULTI-DISCIPLINES AND MULTIMEDIA — Apr. 25, 7 pm. Rm 7, 6th Fl., Stanley A. Milner Library, #7 Churchill Square. A panel discussion with Edmonton's most interesting writers as new and innovative genres, including reality television, videogames, and multimedia. Featuring: Margaret Marwood, Conn. Hays and Rob Bortol (BioWare). Presented by the Writer's Guild of Alberta. WGA members free, non-members \$5.00. Call the WGA for details. 422-8174 or multi@wga.ab.ca

NAKED CYBER CAFE & ESPRESSO BAR 10354 Jasper Ave., 425-9730 — Every Thu open stage poetry readings.

POET'S INK WRITING EVENINGS — Castle Rock Pub, 570 St. Albert Rd. Writing evenings every Sun except long weekends.

POET'S INK READING — Apr. 19, 6:30-8 pm. Probes Public Art Gallery, 19 Perron St., St. Albert. A group of acclaimed poets in St. Albert read from their original work. Info: 460-4310

T.A.L.E.S. STORYTELLING CLUB — Second Fri of every month. Sep/Jun City Arts Centre, 10543-84 Ave. Come to share stories or just to listen. First visit free, \$3 to cover rest thereafter. Info: call Jennie at 455-432-9923

TEA & TALK SERIES — Apr. 19, 7 pm. Rutherford House, 11153 Soss. Dr. The Elbe of Edmonton: From BCE to A.C. A fascinating look at Edmonton's social history. Tickets \$10, \$8 members.

YOUTHWIRE FUNDRAISER — Apr. 20, 8 pm. Acquired Taste Tea Co. 12323-102 Ave. Funds raised benefit the Writers Guild of Alberta's summer camp for young writers. Featuring Gary William Robery launching his new solo CD, *Coming for the Coast*. \$15. Info: 422-8174 or 450-4580

mail@writingful.ab.ca

LEARNING

AFRICAN DANCE CLASSES — Movements: The Afro-Caribbean Dance Ensemble holds dance classes mostly located on Jasper Ave. Info: 415-5211 or www.movementsdance.com

ALBERTA COUNCIL FOR UKRAINIAN ARTS — Provides a variety of cultural craftmaking and arts workshops. Info: 424-0448 or alcuarts@telus.net

BICYCLE SAFETY INSTRUCTOR TRAINING COURSE — Apr. 28, 9 am-3:30 pm. The Edmonton Bicycle Commuters are holding a one-day course to teach anyone how to run a basic children's bike safety course. Includes a manual and other resources. Free, open to the public. Info: email: jscollier@shaw.ca or call 433-1270

DEVONIAN BOTANIC GARDEN COURSES — Runs a variety of crafting and gardening courses throughout April/May. Apr. 19 1a's: Grow Lilies; Apr. 24, Ornamental Trees. Pests and Diseases. Info on other courses and to register call 987-2064. Hwy 60, 20 min South via Anthony Handway

DROP-IN ART FOR THE ARTIST AT HEART — Probes Public Art Gallery, 19 Perron St., St. Albert. Info on upcoming classes call Glenda at 460-4310 or email: ghendall@telus.net

EDMONTON WEavers Guild — Offering classes on weaving and spinning. Info: Senja 425-1152 or email: senja@telus.net

FAVA WORKSHOPS — The Film and Video Arts Society offers one-night workshops twice a month in a variety of media activities. Details at www.fava.ca

FLAMENCO LESSONS — Judith & Oscar Jose Garcia teach both flamenco dance & guitar. Flamenco every Tue 7 pm - 10 pm. El Toro Restaurant, 10425-100 Ave. Info: 780-349-4844 or email: oscar@telus.net

FLUTE BOB CAMP — Closes start the week of Apr. 23, run for 8 weeks. Taught by Amy Mitchell. Info: musicinaction.ca or call 780-554-4580

HARCOURT HOUSE ART CLASSES — A variety of low-cost classes specializing in drawing, pastels, painting & other mediums, taught by professional artists & educators. Schedules and info at: www.harcourthouse.ca or call 426-4180

LEARNING CENTRE LITERACY ASSOCIATION — 2007, 10116-105 Ave. The Learning Centre is looking for people to help adults develop their literacy & math skills. Volunteer & help others make positive changes for themselves and their communities. Info: Mary at 429-0675

MARS HILL CENTRE — 86318-104 St. 435-0202. Offers classes and workshops on the recovery process, incorporating emotional, relational & spiritual dynamics. Registration is on a sliding scale, based on participant's income. Full details at: www.marshillcentre.com

MOOSAIC ARTS CLASSES — Minerva Mossaic offers a range of mosaic art classes for beginners and intermediates, taught at the City Arts Centre, 10943-84 Ave. Info: www.minervamosaic.com, or call 439-1957

STARTING A HOUSING COOPERATIVE: THE BASICS — Apr. 25, 7-9 pm. MHBC, 10847-97 St. Guest presenter: Carol Murray. Learn about starting a non-profit housing coop. Info: 955-6819

TRANSALTA ARTS BAZAAR — 10330-84 Ave. Info: 481-8400 or www.greatstorybookproductions.com

WARS ARE CAUSED BY AN INNATE SENSE OF BELONGING TO ONE GROUP, AND THUS A FEAR AND HATRED OF OTHER GROUPS

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ming & open gym. Call Trent, 476-9626 or info.

QUEER

AGAPE Education faculty, U of A Campus — Focuses on sex and gender differences in education & culture. Pre-writing & practicing lesbian, gay, bisexual & transgender community members welcome. Email: andrea.groce@ualberta.ca or for Agape events, schedule info: 492-0772

EP5/LGBTQ LIAISON COMMITTEE — The EP5/LGBTQ Liaison Committee is comprised of a wide variety of concerned lesbian, gay, bisexual, trans-identified, two-spirited, queer, and community members, and police officers. Email us with any questions or concerns: ep5lgbt@yahoo.ca. All inquiries will be treated with confidentiality and respect. To report a crime or bias motivated crime, please contact the State & Bias Crime Unit (780) 421-3469

INSIDE/OUT U of A Campus — A campus-based organization for LGBTQ faculty, graduates, staff & staff. Straight allies are also welcome. Monthly meetings. Contact: kelv@uofa.ca or 424-0448

PRIDE CENTRE 9540-111 Ave., 488-3234 — Open to all. A community & Resource Centre. Join a group or take part in special programming. Hours: Mon-Thurs 1 pm - 10 pm, Fri 10 am - 10 pm, Sat 10 am - 10 pm, Sun 10 am - 10 pm. Info: www.pridecentre.ca

WOMANSPACE — Non-profit lesbian org. for Edmonton and surrounding area. Offers monthly activities including licensed events, dance, coffee hours, film nights, game nights, golf tournaments, and more. Memberships available, including monthly newsletter. Confidentiality assured. Info: www.gaycanada.com/womanspace, email: womanspace@gmail.com, or phone (780) 479-1794

THURSDAY

BI-SEXUAL WOMEN'S COFFEE GROUP — Second Thu each month 7:30 pm. A social group for curious and bi-sexual women. More info: groups.yahoo.com/group/bwedenment

COCAINE ANONYMOUS MEETING — Every 1st & 3rd Thu. Info: www.pridecentre.ca or 424-0772

FREE TO BE VOLLEYBALL Amiskewey Arts Centre — Airport Rd. — Every Thu, 8 pm - 10 pm. 50+ players, intermediate level. Coaching & drinks provided. Info: Alex at 424-9984 or lippid@telus.net. Recreational night every Wed, all levels welcome.

GAYWIRE CISR 88.5-6 pm — Edmonton's radio show about gay, lesbian, bisexual & transgendered lives. Featuring news, social international features and community events. Info: 424-9984

HIV POSITIVE GUT SUPPORT GROUP — Every second Thu, 7 pm - 9 pm. Pride Centre (111 Ave.) Drop-in support group facilitated by Mark from HIV Edmonton.

LGBT SENIORS DROP IN — Every Thu, 2 pm - 4 pm. Pride Centre (9540-111 Ave.) Info: 488-3234

ILLUSIONS SOCIAL CLUB The Room 12340-100 Ave. — Second Thu of each month, 8 pm. Cost: \$5. Dressers, transsexuals, friends & supporters meet. Info: 387-3343 or go to: groups.yahoo.com/group/edmonton/illusions

MAKING WAVES SWIMMING CLUB — Recreational and competitive swimming with coaching. Beginners encouraged in pool. Practices every Tue & Thu. Socializing in the practice. Info: www.gaycities.com/makingwaves_wedn

FRIDAY

CLUBBING WITH PRIDE Shannock's Curing 930-90 Ave. — Every Fri, 9 pm. Info: www.wildpride.com

TRANS SUPPORT GROUP Pride Centre 9540-111 Ave. — Last Fri, every month, 7 pm - 10 pm. Alliance, dinner & social evening. Info: 424-0772 or 424-9984

TRANSALTA ARTS BAZAAR — 10330-84 Ave. Info: 481-8400 or www.greatstorybookproductions.com

SATURDAY

NORTHERN CHAPS BOYS 10242-104 St. — Edmonton's original leather-fetish club meets the first and third Sat of every month. Info: main@northernchaps.com

NORTHERN TITANS GOLF BOWLING LEAGUE Gateway Lakes & Recreation Centre 3414 Gateway Blvd. N. — 5-7 pm. \$15 per week. Info: 424-0772

SINGLES LESSONS OVER 40 — Women's group has monthly gatherings at various over 40 & coffee. Info: email: singleswomen40plus@hotmail.com

SUIT UP! SHOW UP Pride Centre 9540-111 Ave. — Every Sat, 12 pm - 3 pm. Info: 424-0772

YOUTH IDENTIFYING YOUTH PRIDE 9540-111 Ave. — Every Sat, 7 pm - 9 pm. Providing a warm and friendly place for

Tom the DANCING BUG

ON THE DISTANT PLANET OF THAMBORIA, PEOPLE WERE ALWAYS AT WAR.

YOU PURPLE-SKINNED MENACE!

YOU NORTH-WESTERN MONSTER!

WE'LL CREATE A NEW GENERATION OF IDENTICAL CLONES— WITHOUT NATION OR RACE!

WE'LL EVEN GIVE THEM NUMBERS INSTEAD OF NAMES OR RACE!

WHEN THE OLD GENERATION DIED OFF AND WAS REPLACED BY THE CLONE GENERATION, THERE WAS PEACE.

AFTER YOU, 214,376,717,191

THANK YOU, 134,974,347,988

WHICH LED TO MORE REGRETTABLE BUT NECESSARY WARS.

YOU EVEN-NUMBERED FANATIC!

YOU ODD-NUMBERED ANIMAL!

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lean, gay, bisexual, transgendered, straight and questioning youth under the age of 25 can gather to have fun and learn about themselves and others in a safe, supportive and caring environment. info: members.show.ca/yyz

SUNDAY

WIC FRONTIERS — 10 a.m. A group of gay and lesbian runners meets Sun mornings and his/their river valley trails. Runners of all ages are welcome. Our runs are typically 7-10 km long and take 40-60 minutes. Info: 438-7892

MOVIE NIGHT Pride Centre, 9540-111 Ave. — Last Sun of movie night, 1 p.m. - 6 p.m. Movies in the TV room. Info: 488-3234

EDMONTON PRIDE TIMERS (EPT) — 10 a.m. - 11 a.m. Info: 488-3234

FLAG PRIDE CENTRE 9540-111 Ave. — Support meeting first Tues every month at 7 p.m. for parents, families and friends of lesbian, gay, bisexual and transgendered people. Info: Ruby at 438-1399 or edmonton@flagcanada.ca

TRANS SUPPORT GROUP — 7 p.m. — Support meeting room at 9540-111 Ave. — Second Tue of every month, 7:30 p.m. - 9:30 p.m. TTIQ, an education & support group for trans-identified & questioning people. Info: 718-1412 or ftipalcan@shaw.ca

coaching. Beginners encouraged to participate. Practices every Tue & Thu. Socialization after practices. Info: www.geocities.com/making-waves.edn

OUTREACH Heritage Room, Athabasca Hall, U of A — 5 p.m. U of A of a based group for gay, lesbian, bisexual, transgendered and straight but friendly students, staff and faculty. Open to the community, not just U of A. Info: www.outreach.ualberta.ca or outreach@ualberta.ca

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WEDNESDAY

EDMONTON RAINBOW BUSINESS ASSOCIATION — Meets the second Wed of every month, for casual networking with the GLBT business community. Locations listed on www.edmontonrba.org

FREE TO BE VOLEYBALL — 10 a.m. — 10 p.m. GLBT players of all levels welcome. Info: Marc at 445-0356 or chedward@att.net

OPEN DOOR CAFE — 7 p.m. — 5 p.m. Grant Macdonell College - City Centre Campus (Rm 4-217) A social group for LGBTQ students, faculty & friends at Grant Macdonell College.

WOMEN'S COMING OUT GROUP — Starts Apr 25, runs 7 weeks. Confidential, safe, free peer facilitated group. Call 488-3234 to register.

YOURS, MINE, OURS AND US (YMOU) — A support group for GLBT parents, partners and their friends. Meets first and third Wed of the month. Info: 426-6311 or 415-5434

BATH HOUSES

DOWN UNDER 12224 Jasper Ave., 482-7960, www.gayedmonton.com

STEAMWORKS 11745-Jasper Ave., 451-5554 — Open 24/7.

DANCE

DANCE OF UNIVERSAL PEACE — 2nd & 4th Mon of each month, 7:30 p.m. Riverside Hall, 9231-100 Ave. Info: Call 467-1285

LIFE — Apr 27, 8:30 p.m. The Landing Pad, #201, 10923-101 St. A dance and musical installation inspired by Eric Visser's painting series titled "Life", a visual exploration of the life, illness, and successive deaths of his parents. Featuring dancer Nicole Koebl and violinist/composer George Andari. Info: erikvisser.com

PEDRO GUASH SPANISH FLAMENCO DANCERS — Apr 29, 4 p.m. Stanley A. Miller Library Theatre, Churchill Square. Proceeds go towards

Our Lady of Guadalupe Catholic Church of Edmonton. Tickets \$11 at the door

RODA DE CAPOEIRA — Every Sat, 3 p.m. - 4 p.m., Capoeira Academy, 10540 Jasper Ave., 709-3500 A African performance of Capoeira, a Brazilian martial dance, martial arts & music, invented by African slaves. Info: www.capeiraedmonton.ca

SALSA GALA — Apr 28, performances 8 p.m. Followed by dance with America Rosalinda Band. Tickets \$15 advance (904-7939 or eventsworld.ca), \$20 at the door

WATER'S EDGE — Apr 28, 8 p.m. night. Translating Arts Barns, 10330-84 Ave. Mile Zero Dance presents the final part of the Indie 5 Series. Gerry Morin and Theresa Osbourne employ a group of dancers and interdisciplinary artists, exploring the political and social issues that surround water, and humanity's relationship to it. Tickets \$10 M2D members, \$12 non-members, available at The Landing Pad or Fringe Theatre Adventures box office.

THEATRE

ANTONY AND CLEOPATRA — Until Apr 21, Wollastide Theatre, 10222-83 Ave. Shakespeare's epic tragedy of politics and passion. Directed by Scott Sharplin. Tickets \$14, \$16, \$17-\$14 student/senior, available at TIX or the Wollastide box office.

CHIMPPOO Versano Theatre, 10329-83 Ave. 448-8695 — Every Sat at 11 p.m. (except last Sat of the month) Chimpoo comedy improv

CLOSER AND CLOSER AGAIN — Apr 19-May 6, Roxy Theatre, 10708-124 St. By Eugene O'Neill. Joe, a former architect, can't remember things the way he used to. To his daughter Melody, an route to a new life in Arizona, and his son Michael, a preoccupied real-estate agent, must struggle to help his sick father—a man too proud to control his own illness.

DRAMA FEST 2007 — Apr 25-27, Eugene O'Neill Theatre, 10329-83 Ave. The annual Fringe theatre festival celebrating theatrical achievements of young actors, technicians, directors, and playwrights. Certain times are 12:30 p.m. and 6:30 p.m., with 3-4 different shows going up in each performance slot. Admission is free.

DREAMLAND SATURDAY NIGHTS — Apr 26-May 13 Versano Theatre, 10329-83 Ave. By David Belkin. This 1998 Sterling Award winning play tells the tale of two lonely cinephiles who gradually fall in love while attending their beloved-but-underdoged old-time repertory cinema.

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students/seniors, available at TIX or the Versano Theatre box office. 1 hour prior to performance. Saturday matinees are Pay-What-You-Can.

FAT PIG — Apr 27-May 6 Northern Light Theatre, Third Space, 11516-103 St. by Neil LaBute. The nice but mediocre Tony is pitted against his friends when he starts dating Helen, a gorgeous, brazenly funny and plus-sized woman in this scabulous play by America's most controversial contemporary playwright. Director: Trevor Schmidt. Featuring: Sylee Brandon, Lara Brovold, Jesse Gams, and Carley Windsor. Tickets \$11 adults, \$15 students/seniors, available at TIX or the Northern Light Theatre box office, 471-5586

FORT MAC — Apr 19-21 La Cite Francaise, 8627-91 St. Dreams of striking it rich in northern Alberta unexpectedly turn into a nightmare for three Quebecois in the world premiere of Fort Mac, by Marc Prescott. As they quickly discover, promises of easy money can cost a world of harsh reality dominated by drugs, prostitution, violence, and blind greed. Content and language advisory. Tickets \$23, \$15 students. Info: 465-8400 or luntheatre@luntheatre.ca

MOCH — Apr 21, 24 & 26 Jubilee Auditorium, 1000-100 Ave. Directed by Edmond O'Brien. Forces with the Portland Opera and the Vancouver Opera to bring to life Verdi's take on Shakespeare's tale of ambition and madness. Tickets from \$57.30-\$267.30, available at IM, and the Edmonton Opera at Jubilee Auditorium box offices.

OLIVER! — Apr 28-June 3, Citadel Theatre, 9828-101A Ave. Lyrics and Book by Lionel Bart. Orphaned and forced to live in a brutal workhouse, young Oliver dreams "more" than the pitiable hard death him by fate. Sold to the local undertaker, he escapes into the weary world of Victorian London where he falls in with a gang of child pickpockets. Director: Bob Baker. Shooter Theatre. Tickets \$45-\$60, available at the Citadel box office.

PENelope VS. THE AIJENS — Apr 23-May 6, Citadel Theatre, 9828-101A Ave. By Chris Bullough and Josef Matejko. Penelope is a little girl who is afraid of everything: big dogs, spiders, worms and horrible Space Aliens from Mars. But when the Aliens actually arrive on Earth, Penelope must confront her fears to save her parents, save herself, and — quite possibly — save the world. Director: Tracey Carroll. K&S Play Series, Ride Theatre. Tickets \$18-\$25, available at the Citadel box office.

RAPID FIRE THEATRE 10329-83 Ave. 448-0695 — Every Fri at 11 p.m. Rapid Fire's income improv show, \$10

TATTOOED — Until Apr 22, Translating Arts Barns, 10330-84 Ave. Military Theatre, presented by Fringe Theatre Adventures. Lonely Tattooed lives in a castle near the sea with her grandfather, dreams of life across the sea, never imagining that she'll receive an invitation to a Royal Ball. Tickets \$17-\$17.50, available at the Fringe Theatre Adventures box office, 448-9000.

LIVE COMEDY

THE COMEDY FACTORY 408-3414 Gateway Blvd., 469-4999 — Apr 19-21 Live Skating, Regular showtimes: The Fr & 8 to 3, Sat 8:30 to 10 p.m. Info: www.thecomedyfactory.com

THE COMEDY STRIP WED 483-5999 — Apr 19-22 Roddy Laporte w/ Lou Colletto, Chris Nonarone. Mon H4 or Miss Mondays. Amateurs compete for audience approval. Live Alternative Comedy Night. Info: www.thecomedyfactory.com

Call our hotline, 430-9043, between 11 am and 11:55 am on Friday, indicate which prize you'll be vying for, and give the FREE STUFF operator the correct answer. If you reach the answering machine, hang up and try again. You may not win FREE STUFF by leaving messages on the voicemail, sending faxes to the SEE office, or if you have won in the last 30 days. SEE reserves the right to restrict prizes. Prizes must be claimed in person by the contest entrant before the following Thursday.

Prize: A double-guest pass to see *The Wind That Shakes the Barley* or *Amazing Grace* at the Garneau Theatre. Skill testing question: *Amazing Grace* director Michael Apted is best known for what documentary film series?

Prize: A double-guest pass to see *Sharkwater* or *The Lives of Others* at the Princess Theatre. Skill testing question: What will happen to a live shark that is returned to water after its fins are cut off?

strip.ca

WEDNESDAY NIGHT LIVE Riverside Bar & Grill, 367 St Albert Rd 460-1122 — Every Wed, 8-10 p.m. Comedy music & more comedy, hosted by Barbara May and the Tumbling Dice No cover

YUK YUKS 66 St & 137 Ave. Landersbury Mall 481-9857 — Apr 19-21 Chris Quigley, Casey Corbin & Dana Alexander. May 3-5 Shammy Majumder. Every Wed 7 pm Comedy Jam w/ Kerry Unger & Mark Salamand. Info: yukyuk.com

ALT CINEMA

EDMONTON FILM SOCIETY Royal Alberta Museum Theatre, 12645-104 Ave. — Spring 07 "Comedy Gold" Screenings Monday evenings at 8 p.m. Apr III *The More the Merrier* (1943) Jean Arthur, Jack McGraw, Charles Coburn, directed by George Stevens

HEDA HODA (The Boud Camelia Metro Cinema, Zedler Hall, Citadel Theatre, 9828-101A Ave. — Apr 20, 1 p.m. Apr 21, 2 p.m. Young Sonnu lives with his family in India, close to the Pakistan border. When his family tells him he must lead the camel caravan to graze. The camels begin to wander off, heading worryingly near the border. Showing with *Terra and the Danish Rain*

MOO TV: PROVINCIAL ARCHIVES FILM NIGHT Zedler Hall, Citadel Theatre, 9828-101A Ave. — Apr 20 7 p.m. & 9:30 p.m. Selections of 1960s television broadcasts and films from the collections of the Provincial Archives and the CBC. Find out how from got its name, see 1960s politicians in go-go dance gear, groove with live musical accompaniment by local musicians/songwriters Wilfred Kozub and Jason Smith

MONGOLIAN PING PONG Metro Cinema, Zedler Hall, Citadel Theatre, 9828-101A Ave. — Apr 20 10 a.m. Apr 22 2 p.m. Young Bilke finds an ordinary ping pong ball, and embarks on a journey to find the source of this mysterious object. Showing with *The Sweater and the Three Wishes*, animated shorts by Sheldon Cohen

NATIONAL GEOGRAPHIC FILM SERIES Royal Alberta Museum, 12644-105 Ave. — Apr 21 1 p.m. *Shooting Everest: Firsthand Accounts* Free admission

NTWF FARE TRADE FAIR & FILM FEST — May 19-11 a.m. Translating Arts Barns, 10330-84 Ave. Screenings: 12:30 p.m. *Black Gold*, 2:30 p.m. *Mogador City of Fear*, 4:30 p.m. *Working Man's Death* All-day fair trade info via Admission by donation. Presented by the Edmonton Small Press Association. Info: edmontonfilmfest.org

RETURN TO OOD 2 Metro Cinema, Zedler Hall, Citadel Theatre, 9828-101A Ave. — Apr 21 7 p.m. One night only Horror Fest, screenings include *Nacho Cardo's Goblins and Aftermath*, John Rascen's *Live Freaky! Die Freaky!*, Takashi Miike's *Ichi the Killer*, and *Sam Raimi's Evil Dead 2: Dead by Dawn*. Films interspersed with local shorts, and performances from locals. Murder Music, the Firebricks, and *Calico Drive*. Tickets \$20, available at The Lobby, Megalunes, Man & Venus, and Sanctuary. Info: atomcinemas.net/returntoood or myspace.com/returntoood

YOUTHWRITE: A WORDPLAY ODYSSEY — Apr 19-21 p.m. Zedler Hall, Citadel Theatre, 9828-101A Ave. A documentary short film celebrating the WGA's summer camp for young writers. Directed and edited by Edmonton filmmaker Geoff McMaster. Reception to follow. Presented by the Writer's Guild of Alberta.

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WEDNESDAY

COMING OUT GROUP — Starts Apr 30, 7 p.m. Confidential, safe, free peer facilitated group. Call 488-3234 to register.

THURSDAY

EDMONTON METROPOLITAN COMMUNITY CHURCH 10088 MacDonald Dr. — 10 a.m. Church for all people. Info: 429-7974

MOVIE NIGHT — Phone to find out what movie, when to meet and where. Join us for coffee, snacks, and more. Cost: Free for 2 members. Members cost: \$45-0313

WAVEYS SWIMMING CLUB — A social and competitive swimming with



West Edmonton Mall

©IMAX CORPORATION

SHOWTIMES APRIL 20-26, 2007

GARNEAU

8712-120 STREET • 432-0728

AMAZING ORCA
Majesty 5:50, Sat 5:30, Sun matinee 1:00
THE WIND THAT SHAKES THE BARKLEY
Majesty 1:00, Sat 5:30, Sun matinee 3:30, Rocky Horror May 19th One show only. See us on-line

PRINCESS

10322 82 AVE • 434-0728

THE UNES OF OCEAN
Majesty 5:50, 7:20, Sat 5:30, Sun matinee 2:00
SHARKWATER
Majesty 1:00, 2:00, Sat 5:30, Sun matinee 2:00 (Distributing content)

MAGIC LANTERN CINEMA

205 Main Street, Space Group • 982-7232

WILD HOGS
Majesty 5:50, 7:20, Sat 5:30, Sun matinee 2:00
Cable content, not recommended for young children

METRO CINEMA

925-1100 AVENUE, GLOBE THEATRE, CIBC THEATRE • 425-7272

METRO CINEMA (THE BLIND CAMEL)
Majesty 1:00, 2:00, Sat 5:30, Sun matinee 2:00
NOO TV: PROVINCIAL ARCHIVES FILM NIGHT
Majesty 6:30, 8:30
MONGOLIAN PING PONG
Majesty 1:00, 2:00, Sat 5:30, Sun matinee 2:00
RETURN TO OOD 2
Sat 7:30 pm
YOUTHWRITE & WORDPLAY ODYSSEY
Sat 7:00 pm

GRANDIN THEATRES

CANADIAN HALL, SHERIDAN THEATRE, ST. ALBERT • 435-1122

DISASTRIA
Majesty 1:10, 3:10, 5:10, 7:10, 9:10, 11:10
PERFECT STRANGER
Majesty 1:10, 3:10, 5:10, 7:10, 9:10
BLADES OF GLORY
Majesty 1:10, 3:10, 5:10, 7:10, 9:10
FRACURE
Majesty 1:10, 3:10, 5:10, 7:10, 9:10
MEET THE ROBINSONS
Majesty 1:10, 3:10, 5:10, 7:10, 9:10

LEDUC CINEMAS

4702-50 St. Albert • 982-2728

FRACURE
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ARE WE DONE YET?
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VACANCY
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WETASKIWIN CINEMA 4 PLEX

304-55 Wetaskiwin • 924-1122

FRACURE
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PERFECT STRANGER
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WEST HEMMILL MALL

WEST HEMMILL MALL, PHASE 1, HEMMILL • 444-1122

THE HOAX
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DEAD SILENCE

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PAN'S LABYRINTH

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BREACH
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DEARHEARTS
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EPIC MOVIE
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SOUTH EDMONTON COMMON

CALGARY THEATRE, 2340 AVENUE • 425-5555

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CITY CENTRE 9 CINEMAS

300 BLOOR PHASE II, 101 & 102 AVE • 421-7700

FRACURE
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BRIDGE TO TERABITHIA

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GHOSH RIDER
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SHARKWATER
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THE LAST MINUTE
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WESTMONT CINE CINEMAS

111 AVENUE, CIBC THEATRE • 455-0728

BLADES OF GLORY
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ARIES (March 21 - April 19)
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TAURUS (April 20 - May 20)
Buck up, it's camper! You may be stuck in soggy weather right now and your bedroll might be tugged down, but it ain't gonna rain all week. In fact, before it's over you should have everything dried out since starting on Friday the Sun'll shine in your sign. But only if you put it all out on the line!

GEMINI (May 21 - June 20)
OK, so you've been enlightened in an epiphany. So what? You think that makes you a "higher" being or something? It may look that way, but only 'cause you're puttin' yourself up on a pedestal. And the taller that ivory tower is, the further you'll plummet when someone "lower" than you knocks you off its summit!

CANCER (June 21 - July 22)
You waver signs ain't usually the ones to make waves, but this week it'll be worth it. With so much at stake, not takin' a stand will make you seem dumb, lame and/or bland. For once, let 'em know what you think and, believe it or not, you'll wind up in the pink!

LEO (July 23 - Aug. 22)
Seems like there's some creepy cosmic forces at play this week that'll have you askin' yourself: What's luck or whether you actually believe it to be. Well, who cares? Why waste this wonderful wealth by worryin' from whence came this tosh - especially when it'll pass so soon?

VIRGO (Aug. 23 - Sept. 22)
Beth that you ain't no joker, you got the message: it's time to lay your cards out on the table, no matter what you're holdin' in your hand. Yep, it's the moment of truth. You show 'em yours and they show you theirs. Don't be nervous, though. The way they're huffin' and puffin' it's obvious the others are bluffin'!

LIBRA (Sept. 23 - Oct. 22)
After a period of quiet introspection and meditation, you'll be surprised with enough cosmic energy to take complete control, bringin' powers of near perfection under your command and direction. Just don't let it swell your head. The bigger it is, the better a target it makes!

SCORPIO (Oct. 23 - Nov. 21)
For someone so affected by the actions of those who surround them, you sure ain't thinkin' too much about yours. Sheddin' off your sidamin' in celebration may have been done many times before. But beware: If your bullets hit someone else, you'll likely start a war!

SAGITTARIUS (Nov. 22 - Dec. 21)
This weekend, you'll feel so worn down, you'll want to make a truce and call it even. Heck, you'll be so plumb tuckered out you might even do somethin' like "like surrenderin'." Well, you'll get a whole lot happier if you stick to your six-guns partner. That way, when the dust clears, you'll be the one who's left standin'!

CAPRICORN (Dec. 22 - Jan. 19)
Look, no matter how hard you try, you ain't gonna figure love out. There's no way to take it apart to see how it works and, if you want to know why there's almost no chance you'll get a whole lot together, you can't dissect a wim' specimen and if it ain't love, it ain't love!

AQUARIUS (Jan. 20 - Feb. 18)
Don't get bummed thinkin' about all the work you have ahead of you when you finally get down to sort it out this week. So what if you won't have a social life for the next 11 weeks? There's bigger things to think about right now - at least one of 'em'll make you smile!

PISCES (Feb. 19 - March 20)
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Protection in question

The debate over the HPV vaccine is injected with politics

THEY PROBABLY COULD'VE SAVED THEMSELVES a lot of trouble if they'd come up with a cure for lung cancer. But no, they had to go and develop a vaccine against cervical cancer, the only cancer you can get through sex!

As a result, when Merck launched its campaign for Gardasil, the "first vaccine

intended to prevent cervical cancer in women" and wanted to vaccinate girls as young as nine, it raised familiar right wing, anti-sex arguments that it would turn these girls into a bunch of pre-marital-sex-having sluts. One U.S. cartoon showed a lineup of young girls entering "The Best Little Whore-

house in Texas" with the word "whore" scratched out and replaced with the word "vaccine."

To the left were your usual anti-big-Pharma "this is just another drug-pushing, profit-mongering plot by pharmaceutical companies" arguments.

What there wasn't in all the dust-up was a clear idea of what the cervical cancer vaccine means to us regular folk, going about our business, suddenly freaking out that sex will give us cancer but leery about dropping half a grand to get shot up with a vaccine we know little about.

It's a little more complex than those simple, sing-songy Gardasil ads of young girls chanting: "One less, I wanna be one less..." so stay with me here:

There are over 100 strains of the Human Papillomavirus, about 30 per cent of which can be sexually transmitted. Most HPV strains, as with most cold viruses, work their way through our systems and cause little long-term harm.

The four strains that the vaccine protects against are believed to lead to an estimated 70 per cent of cervical cancer cases and 90 per cent of genital warts in women.

HPV is spread through skin-to-skin contact making condoms less than 100 per cent protective and, while pap smears can screen for pre-cancerous cells on the cervix allowing for early detection, an estimated 50 per cent of women who develop cervical cancer weren't getting regular pap smears.

According to Doctor Laurie Eliot, a Gynecologic Cancer Surgeon at the Juravinski Cancer Centre in Hamilton, Ontario and many others like her, vaccinating young girls

MY MESSY BEDROOM

JOSEY VOGELS

before they're sexually active would protect them where these other methods fail. Eliot predicts that early across-the-board vaccination would bring exposure rates down from a whopping current 70 per cent to an estimated 30 per cent.

But here's the thing. Of that 70 per cent that have been exposed to virus, only 2 per cent will actually be exposed to the nasty cancer-causing strain of the virus, says Dr.

this kind of money for a vaccine, he adds. "This is a tremendous breakthrough that science has come up with the first vaccine against cancer and from here going leaping down the road," says Steinberg.

"But now it's up to us physicians, health organizations, pharmaceutical companies, etc. to discuss how to use this new breakthrough most effectively."

For example, rather than put all our eggs into one (hopefully) catch-all preventive basket, "we need to come up with cost-effective ways to prevent exposure and contact with improved screening that doesn't miss underclass and would help identify high-risk groups, so we can target our resources selectively," says Steinberg.

But, again, because we're talking about sex—we're talking about "high-risk groups" (remember the political hot potato of naming high-

It raised the familiar right wing anti-sex arguments that it would turn these girls into a bunch of pre-marital-sex-having sluts.

Wilfred M. Steinberg of the Department of Obstetrics and Gynecology at St. Michael's Hospital in Toronto.

There are about 1200-1300 new cases of cervical cancer a year in Canada, resulting in about 300 deaths, says Steinberg. Considering the Gardasil vaccine costs \$480 (three shots at about \$160 each) is the "herd vaccination" approach really the best "bang for our buck" as Steinberg puts it.

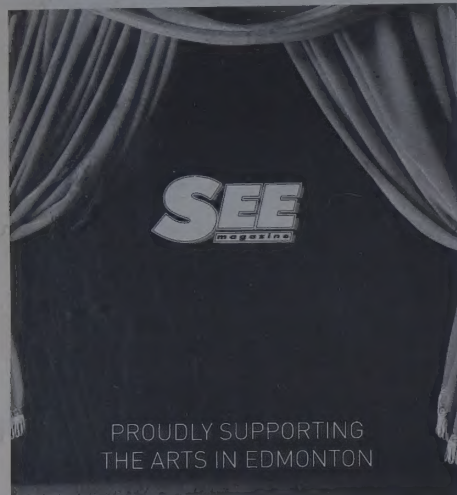
Besides, do we really think the 50 per cent of women who weren't going for pap smears—often due to the fact that they come from lower socioeconomic backgrounds—are suddenly going to seek out and shell out

HIV groups) or immunizing 9-year-olds against an STD, "you'll always get someone's nose out of joint" he adds.

In fact, noses got so out of joint, Merck has backed off their efforts to make the vaccine mandatory for young girls in the U.S.

Of course, notes Steinberg, men and women, so ideally, we should be vaccinating both men and women, but testing on men just beginning now.

Maybe, once that's complete, we can let the obsession with the sexual behavior of teenage girls and get on with that business, curing cancer we're otherwise always keen on.



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Balls of confusion

How to get the sack attack you crave

A 26-YEAR-OLD STRAIGHT MALE is ballbusting. At a party, I met a guy who goes by "Buck." She's 20, likes a boy, and made it clear that she likes males and their anatomy. Before we began to play a friendly game of Truth or Dare, she specified that she would not "punch" with a boy. My friend Kelly asked, "Would you punch a boy?" Buck asked.

My friend Kelly knows about my fetish, so I can guess the "where" she had in mind. So a few minutes into the game, this little butch lesbian punches me in the balls. Then she tries to get someone to dare her to do it again! Someone dares her to do it. I'm in the balls again, and again, she keeps talking to me, making sure I'm okay with this, and that I'm not mad at her doing it—and also making sure that I'm enjoying it.

There's nothing I'd like more than to be punched by Buck again. But I don't think I can talk without freaking her out. If she keeps wanting to hurt them, I'm a bit of a victim—but I've had years to come to terms with my odd fetish, and she hasn't. You advise me?

Craves Ballbusting Tomboy

Being Buck is a butch dyke and not a lesbian. CBT, she knows damn well you were getting off on her busting your balls. I mean, come on. Would any man want to be punched in the sack repeatedly during a "friendly" game of Truth or Dare? I didn't turn him on? And the fact that Buck paused between punches to make sure you weren't enjoying it indicates to me that she's strongly suspected you were enjoying it. Otherwise, why seek your reassurance repeatedly again and again?

Well, she was enjoying it too, CBT, otherwise she wouldn't have egged people on to do it again. But clearly she needs to cover some plausible deniability, because that allowed her to engage in a fully consensual but highly charged—let's call it public—erotic encounter with a man without raking her man-hating dyke into the public and, no doubt, barely creditable from you. ("Nope, hating this! Do it again!")

Would you come clean and offer Buck a little more abuse? OF COURSE. You risk fucking her out—but if Buck is so naive as to believe that this was a consensual game of ballbusting! Truth or Dare, then only a good freak-out will save her from stumbling into nonconsensual encounters with strange men in the future. ("Sure, I'll let you massage my balls, but I won't let you drink my piss—but only if you're not enjoying it, okay?")

Well, CBT, what have you got to lose? She likes males and their anatomy, so it's not like there's a friendship on the line here. It's nothing by coming clean and standing up for your balls. Go for it.

She has a bit of a hygiene problem, but as much as I love to go down on her, there's a little extra flavor, and sometimes, when I flip her over, and she comes my way, I don't know how to stop without adding to her insecurity by making a meltdown. I've casually

SAVAGE LOVE

DAN SAVAGE

suggested we take a sexy shower—especially after a long day stewing in our respective cubicles—but even that turned her off. How should I address this?

Something Makes Each Lick Tangy

Directly, SMELT, like a grown-up. Anyone in a relationship with a fully functioning adult should be able to say—cheerfully, without judgment, without fear—"You stink, honey, let's go jump in the shower." If she can't hear that without a meltdown, well, maybe she needs a meltdown the same way Buck might need a freak-out. Make up your mind to treat your partner like an adult, SMELT, and one day she'll start acting like one.

I'm writing about the advice you gave last week to PREG, the woman faced with the prospect of raising her baby alone. I agree with you, Dan: PREG's letter is a heart-breaker. You suggested a trip back in time: "Then nine-months-older-and-wiser PREG could order nine-months-younger-and-dumber PREG to have an abortion or, better yet, to not have sex with that unemployed asshole at all."

It's not that I object to either of those two options, it's just that there's a third option that you failed to mention. Why didn't you include "begin planning for an adoption" among PREG's options? Adoption is still a viable choice for PREG even now, although clearly a difficult one to make this late. Adoption is rarely discussed as a viable option for smart, capable, educated women who may not be in a position financially or personally to raise children. The only people you ever hear talking about adoption are right-wing "anti-choice" ignoramus!

Why do so many pro-choice advocates see abortion as the ONLY choice? There are others! When a woman today chooses adoption, she will find, as I did when I made that choice, an entire support network available to her every step of the way.

It's not an easy choice, of course, but neither is abortion for many women. And women need to know that adoption today isn't the guilt-soaked affair that it once was. It doesn't have to end in heartbreak. It can end in the creation of a new family, with parents who have made a careful, conscious choice to create a home full of the love and support a child needs and deserves.

I don't want to lecture; I know that your family has personal experience with adop-

tion, although I don't know the details. I was just confused why you would fail to mention adoption. Surely adoption in PREG's case is as good, if not better, an option than traveling back in time and not having sex at all! Advocating abstinence before adoption? Can this really be the advice of the Dan Savage whose column I know and love?

Happy, Healthy Birthmom

Damn. I'm an idiot. After I wrote last week's column, HHM, I went home to my boyfriend

and our son. Our son's birthmom's phone number is on our fridge; her picture is on our mantle.

Can the bias against adoption be so firmly entrenched that even an adoptive parent—as an idiotic one, but still—neglects to mention it as a viable choice?

Sadly, yes. Which is why I'm glad you wrote, HHM.

You've given me the smack I deserved and the chance to tell my female readers that, indeed, adoption is no longer the guilt-soaked affair it once was. Every sexually active woman today should be aware that she can place a child up for adoption with a family of her choosing and have lifelong, ongoing contact with her child. These adoptions are called "open adoptions," but here's hoping that one day they're known simply as

"adoptions" because it's how all adoptions ought to be done.

You can read more about open adoption at www.openadopt.org, the website of Open Adoption and Family Services, the agency that pioneered the open-adoption concept. They also brought my son's two dads and his birthmom together. And we're still together, all four of us.

Thanks again, HHM, for your letter and your choice.

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